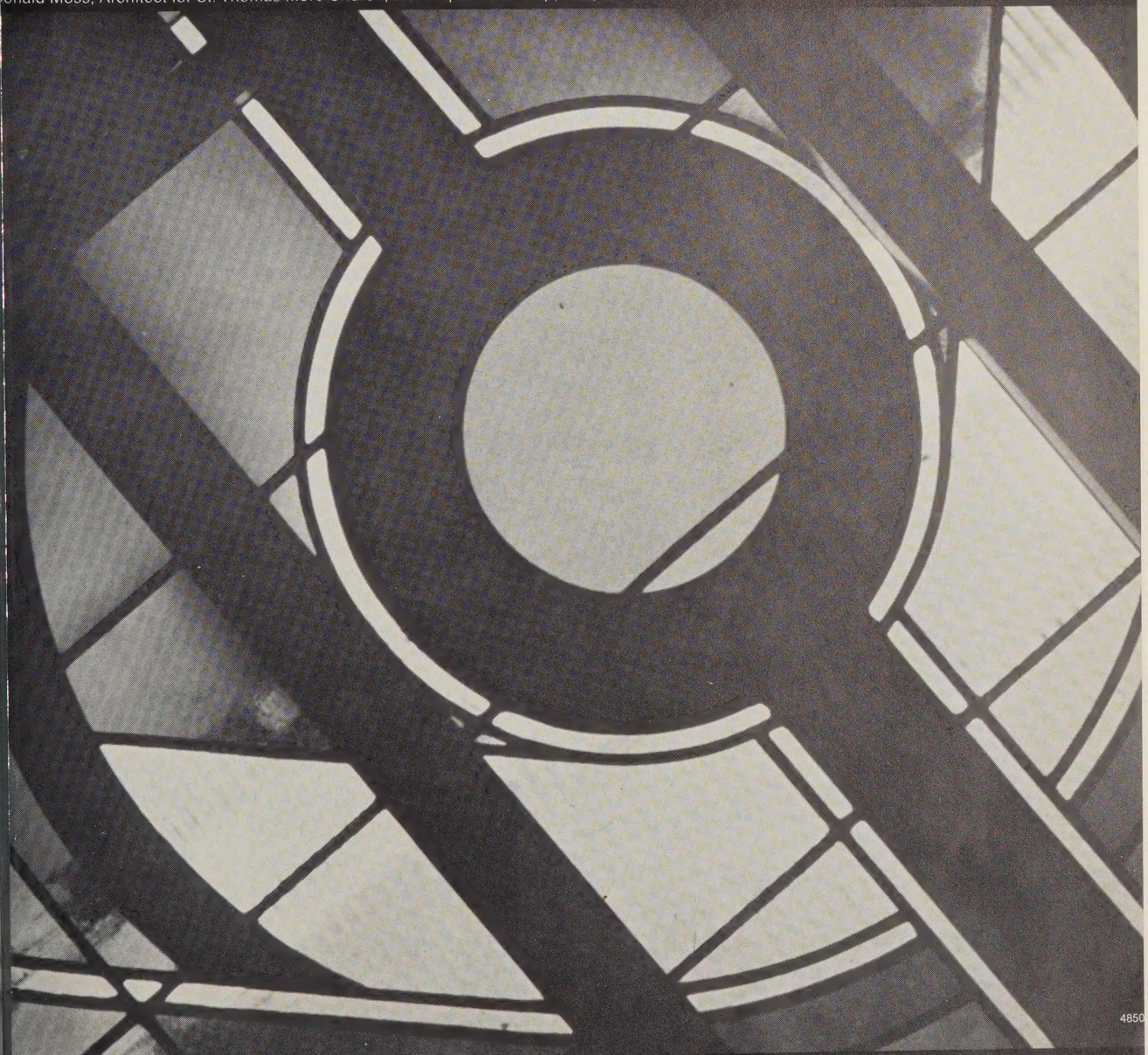


Private Residence, New York City

Donald Moss, Architect for St. Thomas More Church, Manalapan Township, N.J., Reverend John C. Petri, Pastor.



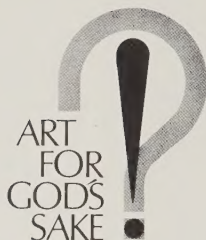
4850

SPACE PLANNING AND STAINED GLASS BY

**RAMBUSCH**

DESIGNERS • CRAFTSMEN • LIGHTING ENGINEER  
40 west 13th street, new york, n. y. 10011 • tel. 212-675-0400  
in canada: 162 parliament st., toronto 2 • tel. 416-364-8271





Sponsored by:  
THE NATIONAL CONFERENCE ON  
RELIGIOUS ARCHITECTURE, INC.

Representing:  
THE GUILD FOR RELIGIOUS  
ARCHITECTURE/Affiliate Of The  
American Institute of Architects

THE SECTION ON CHURCH PLANNING  
AND ARCHITECTURE/National Council  
Of Churches Of Christ In The U.S.A.

In cooperation with:  
NATIONAL/LOCAL RELIGIOUS AND  
ARCHITECTURAL ORGANIZATIONS

32ND NATIONAL CONFERENCE ON  
RELIGIOUS ARCHITECTURE

LOS ANGELES HILTON HOTEL  
LOS ANGELES, CALIFORNIA  
APRIL 19-22, 1971

Post-Conference tour  
MEXICO CITY  
April 23-29, 1971

Designed for dialogue among architects, artists, craftsmen,  
clergy and laity concerned with the construction and  
equipment of religious facilities.

PROGRAM:

MONDAY, APRIL 19

Registration  
Pre-Conference tour  
Reception

TUESDAY, APRIL 20

Formal opening of exhibits  
SESSION I      Keynote address  
SESSION II      Designing for worship through music,  
                         drama and the arts  
University of Southern California music, drama, and  
cinema presentation at Occidental College

WEDNESDAY, APRIL 21

SESSION III      The art of updating existing facilities  
Tour of religious buildings

THURSDAY, APRIL 22

SESSION IV      Designing the religious facility as a  
                         community center  
Awards luncheon — slide presentation  
Summary speaker  
Annual reception and banquet

FRIDAY, APRIL 23

Departure for Mexico City post-Conference tour

EXHIBITS OPEN APRIL 20 THROUGH 22  
ARCHITECTURAL, RELIGIOUS ARTS, CRAFTS AND  
PRODUCTS

Architects, artists, craftsmen and products suppliers  
are invited to exhibit

FOR INFORMATION AND BROCHURES WRITE  
National Conference on Religious Architecture  
3142 Wilshire Boulevard  
Los Angeles, California 90005

FAITH & FORM, journal of the  
 Guild for Religious Architecture.  
 Published biannually at  
 1346 Connecticut Ave., N.W.  
 Washington, D.C. 20036  
 Telephone: 202 - 296-2997  
 PUBLISHER AND BUSINESS DIRECTOR  
 Benjamin P. Elliott, AIA

EDITOR  
 Mrs. Dorothy S. Adler  
 EDITORIAL BOARD  
 The Rev. James L. Doom  
 The Rev. Edward S. Frey, HAIA  
 Mrs. Una Hanbury  
 The Rev. Robert W. Hovda  
 The Rev. Roger Ortmyer  
 Myron E. Schoen, FTA  
 Nils M. Schweizer, AIA  
 Edward A. Sövik, FAIA  
 Beverley R. Tucker, Jr.

PUBLISHING COMMITTEE  
 Milton L. Grigg, FAIA  
 T. Norman Mansell, FAIA  
 Ronald S. Senseman, FAIA  
 Rollin Wolf, AIA

ARCHITECTURAL REVIEW COMMITTEE  
 John W. Lawrence, AIA  
 Henry Lee Willet, HAIA

CORRESPONDENTS  
 Carl R. Blanchard, Jr., AIA  
 New Haven, Conn.  
 Percival Goodman, FAIA  
 New York, N.Y.  
 Theodor Mann Hoener, AIA  
 St. Louis, Mo.  
 Robert L. Jones, FAIA  
 Tulsa, Okla.  
 Donald Powers Smith, AIA  
 San Francisco, Cal.  
 John E. Stafford, AIA  
 Eugene, Ore.

ADVERTISING DIRECTOR  
 Paul J. Winterich  
 P.O. Box 18075  
 Cleveland, Ohio 44118

#### Vol. IV — Spring 1971

Published biannually by The  
 Guild for Religious Architecture.

Third class postage paid at  
 Washington, D.C.

Opinions expressed by contributors  
 are not necessarily those of GRA.

Subscriptions: — \$5.00  
 Note: Subscriptions will be honored  
 for four issues.)

For architectural and seminary  
 students, all members of the clergy,  
 persons connected with religious  
 institutions, and all religious  
 institutions, \$2.50.

For overseas subscriptions, \$8.00.  
 For overseas subscriptions to  
 members of clergy, as above, \$5.00.

#### Next Issue — Fall 1971

Post-Conference Issue —  
 Los Angeles Conference  
 Architectural Award Winners  
 Religious Arts Winners  
 Products and Crafts Exhibit Winners  
 Extracts from Major Addresses

Cover  
 Our Lady of Perpetual Help  
 Aurora, Ohio



## TABLE OF CONTENTS

### CONFERENCE ISSUE — SPRING 1971

	PAGE
Notes & Comments .....	4
32nd National Conference on Religious Architecture .....	6
1970 Liturgical Conference Architectural Competition ..... <i>Donald H. Speck, AIA</i>	8
The Second International Congress: Creative Expressions of a Society in Conflict ..... <i>Abbé François Houtart</i>	18
The Architecture of Religion ..... <i>Edward A. Sövik, FAIA</i>	20
View of a Participant ..... <i>A. Anthony Tappe', AIA</i>	22
Book Reviews .....	29
Letters .....	31
Index of Advertisers .....	32
Index of Exhibitors .....	32



# SPECIAL ANNOUNCEMENT— TWO NEW FEATURES IN FAITH & FORM

## Religious Arts and Artists — New Products and Services

Beginning with the Fall 1971 issue of FAITH & FORM, the Guild journal will carry listings of artists working in various media who are interested in religious art commissions; as well as listings by manufacturers or organizations of new products and/or services available to the professional and religious communities interested in religious architecture and art.

This is to be a professional service, providing information of value to FAITH & FORM readers. Although the listings will not carry an endorsement by FAITH & FORM or the Guild for Religious Architecture, all material will be screened for accuracy and reliability.

*Religious Arts and Artists* will offer artists an opportunity to make their training, background, experience and areas of interest known to the architectural profession, as well as to religious groups who wish to commission art for sanctuaries, educational buildings, fellowship halls, etc.

*New Products and Services* will list items recently introduced to the market of potential value to FAITH & FORM readers, as well as the availability of services of interest to the professional and religious communities. Market/Media 1971 report and fee schedule available upon request.

For further information, please check information request card, or write directly to FAITH & FORM, 1346 Connecticut Ave., N.W., Washington, D.C. 20036.

## Announcement

For the past several years Edward A. Sövik, FAIA, has ably served as Chairman of the Editorial Board for FAITH & FORM. Ed took on this responsibility at the founding of FAITH & FORM with the understanding that it was in the nature of "temporary duty." Since Ed has requested relief from this position, it has been the mutual feeling of the Executive Board and the Board of Directors of the Guild for Religious Architecture that Mrs. Dorothy Adler, whose capabilities and past experience thoroughly qualify her for this position, be asked to fill the vacancy. Mrs. Adler has accepted. I trust that our membership will cooperate in every way with any requests she may have of us in order that FAITH & FORM will continue its consistently excellent quality of editorial material.

The Board wishes publicly to thank Ed Sövik for his long, sometimes arduous but always faithful service.

Nils M. Schweizer, AIA, GRA  
President, Guild for  
Religious Architecture

## Los Angeles Conference, April 19-22

"Art for God's Sake?"—may seem at first to be a strange, even frivolous theme to be chosen by the 32nd National Conference on Religious Architecture. Nothing could be further from the truth! For it is set forth as a challenge—a guiding hope—a goal for each of us who attempts to praise God through form and substance.

In a time when worship itself is taking on new forms, and liturgies are being revised, the artist too finds new ways to communicate religious truth. Each new generation of artists reflects in his style and symbolism the beliefs and concerns of its own time.

"Art for God's Sake?" is a theme for all times and all seasons. The Church in the decade of the seventies will require new forms and structures to carry out its program, as new forms have been required in each period of world history, and contemporary religious art and architecture should express both the challenges and the hopes of this period. Just as what a man believes does, in fact, make a difference—the manner in which he expresses his beliefs through art also makes a difference—and this expression influences the entire community.

During this 32nd Annual Conference, we shall wrestle with a number of very basic and common concerns of both artists and architects: "Designing for Worship through Music, Drama and the Arts"—a questioning analysis of the use and function of these forms. "The Art of Updating Existing Facilities"—the challenge of making existing and obsolete buildings more useful and beautiful. "Designing the

# NOTES & COMMENTS

*Religious Facility as a Community Center*—the art of relating present-day program requirements and space to community service needs.

Months of careful planning have gone into this year's conference, so that all who attend—pastors, building committee members, artists, architects, church building consultants—will have an opportunity to hear eminent authorities and to discuss aspects of art and architecture related to their own congregational and community needs.

"Art for God's Sake?" is our purpose and goal! And the 32nd National Conference will provide a dynamic forum for participants as they plan for the religious architectural requirements of today—and tomorrow.

The Rev. Edward D. Eagar  
Program Co-chairman  
Los Angeles Conference

## Tours Scheduled at Los Angeles Conference

As FAITH & FORM goes to press, the committee planning the "Research Tour of Religious Buildings" is at work with odometers and stop watches to arrange interesting trips to new religious structures in Southern California for those attending the 32nd National Conference on Religious Architecture. The tours are scheduled for



St. Basil's Cathedral, Los Angeles, Cal.

Garden Grove Community Church, Garden Grove, Cal.



Photo/G. Dahl



Wednesday afternoon, April 21. It is apparent that at least three tours will be required to cover the extensive and varied area. Each will visit five or six churches, temples and will pass by and observe, without unloading, many other projects and interesting areas.

**Tour No. 1** will go to the North, visiting the Pasadena-Glendale area at the foot of the San Gabriel Mountains. En route the bus will pass the Rose Bowl and Gamble House, designed by the Gold Medal architect, Frank Lloyd Wright; and the first stop will be at the outstanding new Basil's Roman Catholic Cathedral on Wilshire Blvd.

**Tour No. 2** will go to the Southwest. The first stop will be St. Basil's Cathedral on Wilshire Blvd. The bus will then proceed to drive by the world famous towers of Simon Rodia (Watts Towers), and then the Palos Verdes Peninsula, passing the Wayfarers Chapel of Lloyd Wright; Marineland, with a stop at the new Sanctuary of Peter's By-the-Sea Presbyterian Church Portuguese Bend. The tour will continue to follow the coast line, visiting churches in the western part of the city of Santa Monica.

**Tour No. 3** will be to the Southeast, out to burgeoning Orange County. Featured on this trip will be the 5,000-member Garden Grove Community Church (Dutch Reformed). This is a "Walk-in—Drive-in" church designed by the late Richard Neutra. A prominent Buddhist Temple and several other new churches of this thriving community will also be on this tour. On the way back to the hotel, the bus will pass Disneyland.

The committee regrets that it is not able to present a complete list of all structures on the tours at this time. Those attending the Conference in Los Angeles, April 19-22, will find in their registration packet a complete itinerary so that they can choose which of the tours they wish to take.

**Special Tour.** The tours described above will be available to all who attend the conference. For those arriving Monday, April 19, a special luncheon-tour has been arranged to Leisure World, a retirement center in Laguna Hills. The residents at Leisure World have a unique life style with a strong religious orientation. All of the churches are new and interesting. A festa and dinner at Olvera St., "El Pueblo de la Nuestra Señora La Reina de Los Angeles"—The Village of Our Lady Queen of the Angels, is scheduled for Monday evening. This is the Mission Plaza where Los Angeles was born.

**Music, Drama and Cinema Tour.** An evening of special interest is planned for Wednesday, April 20, when Conference registrants will visit the dramatic new Herk Chapel on the campus of Occidental College to witness a special presentation of the Department of Church Music of the University of Southern California. The program will present a total organic involve-

ment of congregation and performing artists to provide a memorable experience. (Dinner and program tickets are limited by the capacity of the space available. Reserve early.)

Culver Heaton, FAIA, Chairman  
Religious Buildings Tours Committee

## Perspective '72: 33rd National Conference on Religious Architecture

The 33rd National Conference on Religious Architecture, scheduled for Cleveland, O., April 11-13, 1972 will direct its attention to "The Religious Spirit Encounters Human Environment." Architects, clergymen, artists, craftsmen and concerned laymen will address themselves to the problems of the worshiping community as it relates itself to spaces for worship, for celebration, for fellowship, for learning.

Topics to be discussed include: "Man's Socio-Political Environment in Religious Terms," and "The Religious Interpretation of Man's Physical Environment." Plans are under way for tours of the Cleveland Museum and of Nela Park, research facility of General Electric Co. The program is being structured to allow ample time for informal, group discussion and participation.

The Fall '71 issue of FAITH & FORM will carry further plans for the 1972 National Conference on Religious Architecture—scheduled speakers, exhibits, registration information, etc.

## Liturgical Conference Announces Workshop

*Shapes and Substance: A Practical Workshop on the Environment of Worship and the Uses of Church Buildings* is the theme of a meeting scheduled by the Liturgical Conference for April 12-15 at Detroit, Mich.

"The Church as It Faces Urban Problems Today," "More Uses and More Service for the Servant Church," "The Requirements of Liturgical Space," "Planning for the Future," are among the topics to be discussed. An evening session will consider slides brought by registrants to a "building and project clinic," wherein problems of renovation and restoration are discussed.

The workshop will be ecumenical in nature, designed to assist members of liturgical commissions and committees on national diocesan and local levels, as well as members of building committees. The Revs. Joseph M. Connolly, Robert W. Hovda, Frederick R. McManus, Gerard Sloyan as well as architects and informed laymen are to lead discussions.

For further information and registration, write:

The Liturgical Conference  
1330 Massachusetts Ave., N.W.  
Washington, D.C. 20005



## GUILD FOR RELIGIOUS ARCHITECTURE

### OFFICERS AND BOARD OF DIRECTORS

#### PRESIDENT

Nils M. Schweizer, AIA  
Winter Park, Fla.

#### VICE PRESIDENT

Uel C. Ramey, AIA  
Sheboygan, Wis.

#### SECRETARY

John W. Lawrence, AIA  
Silver Spring, Md.

#### TREASURER

Rollin Wolf, AIA  
Allentown, Pa.

#### DIRECTORS-AT-LARGE

Bertram L. Bassuk, AIA  
New York, N.Y.  
Robert R. Inslee, AIA  
Los Angeles, Cal.  
Charles A. King, AIA  
Hartford, Conn.

#### SPECIAL REPRESENTATIVES

Joseph Amisano, FAIA  
Atlanta, Ga.

William S. Clark  
Valley Forge, Pa.

Benjamin P. Elliott, AIA  
Silver Spring, Md.

Dr. Edward S. Frey, HAIA  
New York, N.Y.

Daniel Schwartzman, FAIA  
New York, N.Y.

Beverly R. Tucker, Jr.  
Richmond, Va.

Dr. Henry Lee Willet, HAIA  
Philadelphia, Pa.

Paul J. Winterich  
Cleveland, O.

#### PAST PRESIDENTS

Edward A. Sovik, FAIA  
Northfield, Minn.

Walther J. Wefel, Jr., AIA  
Shaker Heights, O.

#### REGIONAL DIRECTORS

##### North Central States

Edward Dieckmann, AIA  
St. Louis, Mo.

##### Northwest States

Robert L. Durham, FAIA  
Seattle, Wash.

##### Southeast States

Blake Ellis, AIA  
Valdosta, Ga.

##### Great Lakes States

William W. Gillfillen, AIA  
Columbus, O.

##### Western States

Culver Heaton, FAIA  
Pasadena, Cal.

##### Middle Atlantic States

Lee V. Seibert, AIA  
Wyomissing, Pa.

##### Northeast States

A. Anthony Tappe', AIA  
Boston, Mass.

##### Southwest States

Downing A. Thomas, AIA  
Dallas, Tex.

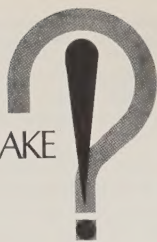
#### EXECUTIVE DIRECTOR

(Mrs.) Dorothy S. Adler  
1346 Connecticut Ave., N.W.  
Washington, D.C. 20036  
202-296-2997

## PAST PRESIDENTS OF THE GUILD

1940-44 Harry Leslie Walker  
1945-46 Walter H. Thomas  
1947-48 Hensel A. Fink  
1949-50 William H. Thompson  
1951-52 T. Norman Mansell  
1953-54 Arland A. Dirlam  
1955-56 Edward F. Jansson  
1957-58 Harold E. Wagoner  
1959-60 H. Walter Damon  
1961-62 Anthony Ferrara  
1963-64 Milton L. Grigg  
1965-66 William M. Cooley  
1966-67 Edward A. Sovik  
1968-69 Walther J. Wefel, Jr.

(Continued on page 27)



## The Program

### SESSION I — "Ministry of Architecture"

Keynote Address: Dr. Arland A. Dirlam  
Boston, Mass.

### SESSION II — "Designing for Worship through Music, Drama and the Arts"

Panel Discussion  
Presiding: Dr. Henry Lee Willet  
Philadelphia, Pa.

### SESSION III — "The Art of Updating Existing Facilities"

Panel Discussion  
Presiding: Dr. Roger Ortmyer  
New York, N.Y.

### SESSION IV — "Designing the Religious Facility as a Community Center"

Panel Discussion  
Presiding: Sidney Eisenshtat, AIA  
Beverly Hills, Cal.

### SESSION V — Students' Presentation and Conference Summary

Presiding: Charles A. King, AIA  
Hartford, Conn.

### BANQUET SPEAKER — "Religious Architecture — Sermons in Stone"

The Most Rev. Timothy Manning  
Archbishop of Los Angeles



Martel-Hawlett Studios

**Robert R. Inslee, AIA, GRA**  
Strange, Inslee & Senefeld  
Los Angeles, Cal.  
General Chairman,  
Los Angeles Conference

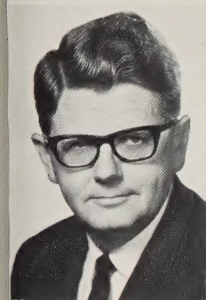
Robert R. Inslee, AIA, GRA, is a partner in the architectural firm of Strange, Inslee and Senefeld. He has been in practice for thirty years, has been Chairman of the Religious Buildings Committee, Southern California Chapter, AIA, and is currently on the Board of the Guild for Religious Architecture as Director-at-Large. The firm of Strange, Inslee & Senefeld has largely been involved within the state of California in a variety of projects, including hospitals and medical buildings, educational and commercial buildings, as well as buildings designed for worship purposes.



**The Rev. Edward D. Eagle**  
President, Cathedral Films, Inc.  
Burbank, Cal.  
Program Co-chairman,  
Los Angeles Conference

Mr. Eagle is a graduate of the School of Speech, Northwestern University, Evanston, Ill. where his major was Theater and Radio/TV Production and Acting. He then entered Seabury Western Theological Seminary at Evanston, and later the Church Divinity School of the Pacific at Berkeley, Cal. He was ordained as a priest in 1957 and served as Assistant Rector, All Saints' Church, Beverly Hills, Cal., Assistant Rector, St. Bartholomew's Church, New York City, and Rector of St. David's Church, North Hollywood, Cal. He has been President and Chief Executive Officer of Cathedral Films, Inc. since 1967.





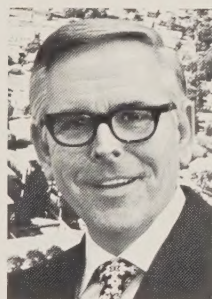
Frampton Photo

**The Rev. F. Thomas Trotter**  
Dean and Professor of Religion  
and the Arts  
School of Theology at Claremont  
College  
Claremont, Cal.  
Program Co-chairman,  
Los Angeles, Cal.

Dean Trotter received his Ph.D.  
from Boston University Graduate  
School, and Occidental College (A.B.  
1950) conferred an Honorary Doctor  
of Divinity degree in 1968. His teach-  
ing has been primarily in the area of  
religion and the arts, with special  
attention to literature and film. He is  
Editor-at-Large of the *Christian*  
*Century*, distinguished religious  
journal.

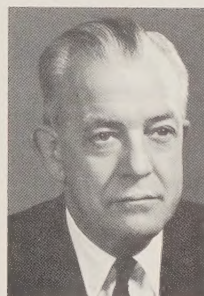
**Most Reverend Timothy Manning**  
Archbishop of Los Angeles  
Banquet Speaker,  
Los Angeles Conference

Archbishop Manning was born in  
County Cork, Ireland, and ordained  
in 1934 at St. Vibiana's Cathedral, Los  
Angeles. He did post-graduate work  
at the Gregorian University in Rome,  
and received the degree of Doctor of  
Canon Law in 1938. Archbishop  
Manning succeeded Cardinal  
McIntyre as Archbishop of Los  
Angeles in January 1970. He will  
address the banquet meeting of the  
12th National Conference on  
Religious Architecture, speaking on  
"Religious Architecture — Sermons  
on Stone."



**Dr. Robert H. Schuller**  
Pastor, Garden Grove Community  
Drive-In Church  
Speaker, Awards Luncheon,  
Los Angeles Conference

Dr. Robert Schuller is the founder-  
pastor of Garden Grove Community  
Drive-In Church, which became the  
first church in the world where  
people can sit in a traditional pew  
arrangement while others remain in  
their parked cars. The sanctuary for  
the Garden Grove Community Church  
was designed by the distinguished  
architect, the late Richard J. Neutra.  
Dr. Schuller is a graduate of Hope  
College and the Western Theological  
Seminary, both in Holland, Mich. In  
1970 he received an honorary LL.D.  
degree from Azusa Pacific College,  
Azusa, Cal.

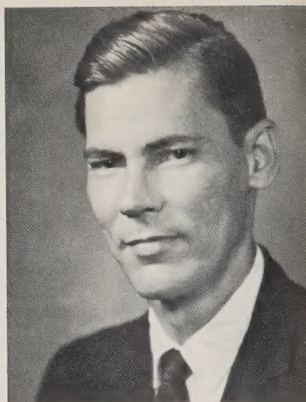


**Dr. Arland Dirlam, AIA, GRA**  
Boston, Mass.  
Keynote Speaker,  
Los Angeles Conference

Dr. Arland Dirlam received his  
Master's degree in Architecture from  
Harvard University, and his L.H.D.  
degree from Tufts, where he had  
done his undergraduate work. His  
practice has been largely within the  
field of religious architecture. He is a  
Fellow of the International Institute  
of Arts & Letters, and Past President  
of the Church Architectural Guild of  
America (former name of the Guild  
for Religious Architecture). He has  
been Technical Adviser to the  
National Council of Churches, and  
has lectured widely — at the Univer-  
sity of London, the Pro-Cathedral in  
Paris, at the University of Marburg,  
Germany and the Technical Institute  
in Munich.

# THE 1970 LITURGICAL CONFERENCE ARCHITECTURAL COMPETITION

by Donald H. Speck, AIA, GRA, Atlanta, Ga.



"Merit award" . . . "The abomination of desolation" . . . Two jurors made these two comments about the same entry in the 1970 Liturgical Conference Architectural Competition. There were twelve entries with concepts ranging in style from "pseudo-Gothic new" to "avant-garde remodel." Buildings were big and buildings were small. Budgets were big and budgets were small. Some designs were theologically crisp, others were theologically confused. Diverse jurors and diverse entries were expected in this day of rapid change in theology, liturgy and architecture. Thus the competition was a study in diversity.

But, with such diversified concepts in the entries, how does a first-time juror for the Liturgical Conference judge with integrity? What is the real purpose of the competition? Is it to award the architects who have submitted superior designs? Yes, partly. Is it to give recognition to both the church and the architect? Yes, partly. Is it to give examples of what is going on in religious architecture? Yes, partly. Is it to show that program and design are so inextricably intertwined as to be inseparable? Yes, partly. But perhaps the prime reason for such a competition is to be a vehicle of prophetic inquiry and proclamation, to scatter the seeds planted for the future, perhaps to help lead into the future.

If the prime purpose of the competition is to scatter the seeds of the future, what are the determinants of a future-oriented design? Is it the fulfillment of the client's program. Yes, but that is the barest necessity. Is it to solve the apparent conflicts of program, site, environs, and architectural statement? Yes, but again that is the barest necessity. Perhaps a superior design would be one in which the

solution of program, site, environs, statement, structure, etc., gives fullest measure of potential so that the resulting building assists man in achieving his fullest potential. Man achieving his fullest potential is a theological problem.

These entries asked questions and provided solutions to theological problems. Theological problems make liturgical problems. For instance, how much importance should be placed upon the Tabernacle of the Reserved Sacrament? Does the entire life of the church revolve around the Tabernacle?

Another question raised is, what is the proper placement and importance of the sacrament of baptism? One design for baptism was a large well-lit combination narthex and baptistry. This signified the rite of baptism as entrance into the church, a rite in which people participate, and a feeling of life and resurrection. Another design provided a font which could be moved from place to place as the liturgy might require. The first solution seemed to assert a certainty about the meaning of baptism. The second solution seemed hesitant in dealing with the meaning of baptism.

Perhaps the biggest theological question asked was about the nature of the church. Seven of the twelve entries were multi-use type buildings. This is primarily a theological concern. As I understand it, the theological rationale for the multi-use church building is the Doctrine of the Incarnation of Christ. The Council of Chalcedon stated that our Lord is one person with two natures, without confusion, without composition, or conversion. Christ is both wholly Divine and wholly Human. Therefore, the Church as His Body is both sacred and secular in nature. These words,

which are seemingly opposite, are actually a unity held inseparably together by tension. Other similar tensions are liturgy-life, word-sacrament, word-deed, church-world, theology-anthropology, action-meditation, and privacy-community. Each of these words requires its counterpart to define itself, therefore it is incomplete without the tension. The dynamics of the tension offer real potential for the life of the church ahead. These dynamics have never been fully explored nor expressed.

Architecture should not only recognize these tensions but also provide the setting for the action which must occur. In providing the setting, architecture is more than mere background; it might also contribute to the action and express the action caused by the tensions. Places of worship which also are designed to be used for other purposes open the door to a new era in church architectural thinking—an era in which sacred and secular are seen as a unity rather than as polarities. Such a unity would articulate the two natures of the church so that they are inseparable, but identifiable. For instance, a gymnasium smelling of tennis shoes, into which is inserted a sanctuary, may or may not be a sufficient solution to the problem. Nor is a sanctuary which can be hidden by a moving screen a real solution to the problem. Nor is it sufficient to provide all movable furnishings so that anything can happen in the space without disturbing the "sacred furnishings." As churches consider aspects of theology in buildings such as these, architects will be faced with new opportunities in housing the people of God and their activities. And the church will need to consider anew every activity, every ritual, and every tradition.



The multi-use entries submitted, while excellent within themselves, did not seem to have quite clearly in focus the architectural, ecclesiastical and liturgical implications of the Chalcedonian Creed. The two natures of Christ (and therefore the church) are either confused, or one nature is dominant over the other by the expression of the architecture.

A space designed for all uses is really a space designed for no use. Therefore when one speaks of the multi-use of space, one must narrow the design program to specific uses. However, if the various secular activities and the liturgical activities are considered in relation, then a unity can be designed which provides for and expresses the sacred and secular natures of the church. If not, the true natures of the church can be denied by the architecture. These relationships should be made evident by the design of the architecture. By various spatial modulations, or manipulations, the architecture can function for the worship and work of the developing Body of Christ, and will express the dynamic tensions which bind the Body together in common causes. Thus architecture might be able to lead the way in assisting the church to fulfill its function as the Body of Christ on earth. But architecture can lead the way only if it loses its timidity, and becomes mature enough to avoid brash adolescence. The entries exhibited herein are attempting to lead in a mature style, and show a definite trend toward seeking a specific and a general solution to the problem encountered by a servant church.

We know that change comes ever more rapidly, too rapidly to change buildings, but can buildings be built which will gracefully accept and express the change itself?

It is not only my hope but also my real belief that a new age of church architecture is just on the horizon. Actual determination of the future things to come is of course an impossibility, but a study of accelerating trends of society, technology, psychology, liturgy, and theology can to a great degree influence and determine the planning of the future.

Can those of us interested in the church and its arts seek to clarify the real nature and function of the church in the world, and thereby unify into one whole theology, liturgy, life and architecture? I think the entries of the 1970 Liturgical Conference Architectural Competition exhibited in this magazine offer both the hope and the trend for the better things to come. ■

## Categories of Competition

- I — Preliminary plan for a new church
- II — Preliminary plan for church renovation
- III — Completed new church
- IV — Completed church renovation

## Jury for the Competition:

### Architects

Theodore Butler, AIA, St. Paul, Minn.  
Nils M. Schweizer, AIA, GRA, Winter Park, Fla.  
Donald H. Speck, AIA, GRA, Atlanta, Ga.

### Theologians

The Rev. Allan Bouley, OSB —  
Saint John's Abbey, Collegeville, Minn.  
The Rev. James L. Doom  
Presbyterian Church in the U.S., Atlanta, Ga.  
The Rev. Gerald Sigler  
Woodstock Center for Religious Studies, New York, N.Y.

## MERIT AWARD

### For preliminary plan for new church:

The Spitznagel Partners, Inc.	for	Parish and Student Center
Sioux Falls, S.D.		Southern State College
		Springfield, S.D.

## HONORABLE MENTION

### For completed new church:

Denis J. Shanagher and	for	St. Michael's Church
Patrick J. Quinn		Boulder Creek, Cal.
Berkeley, Cal.		

Patrick J. Quinn and	for	Elmhurst United Methodist Church
Francis S. Oda		and Community Center
Berkeley, Cal.		Oakland, Cal.

## ALSO ACCEPTED FOR EXHIBIT:

### For preliminary plan for new church:

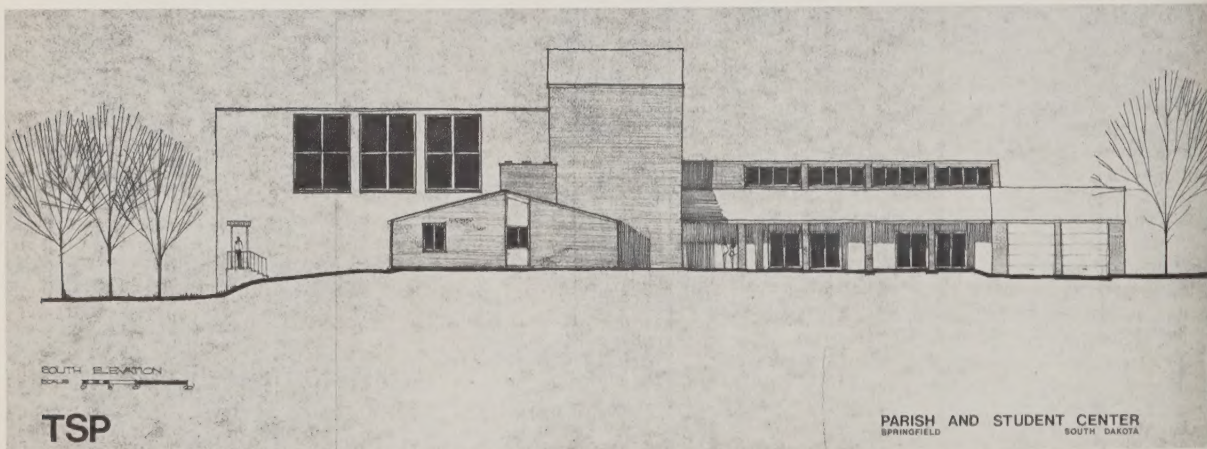
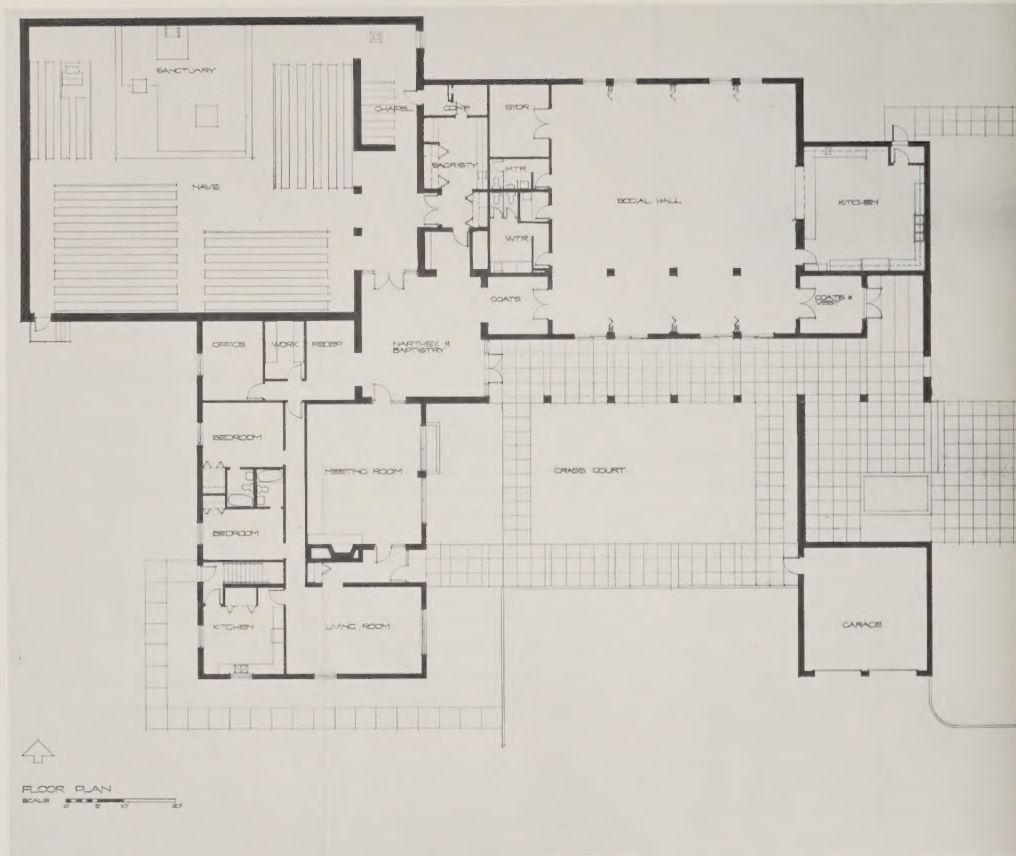
Conrad and Fleischman	for	Our Lady of Perpetual Help Parish
Cleveland Heights, O.		Aurora, O.

### For completed church renovation:

Venturi and Rauch	for	St. Francis De Sales Church
Philadelphia, Pa.		Philadelphia, Pa.
Jerome Lamb	for	Church of the Nativity
Artist		Fargo, N.D.

The Liturgical Conference's highest award, the Honor Award, was not given in 1970.





TSP

PARISH AND STUDENT CENTER  
SPRINGFIELD  
SOUTH DAKOTA





The plan as a whole provides a very serviceable arrangement of its component parts. The church plan is potentially successful. Arrangement of the assembly brings people close to the sanctuary area and reasonably close to each other in distinct areas. The sanctuary itself, if elevations are properly used, should prove functional. The arrangement of sacrament chapel, confession rooms, and sacristy provides simple solutions to several problems usually encountered in regard to these elements. Organ and choir placement seems fair, and the additional space that could provide for other instrumentalists is good.

Plan works functionally but seems to lack a strong concept. Question the significance attributed to narthex, etc., by volume given it. Seems forced by a preconceived design solution.

A good workable plan for a parish and student center, a little complex perhaps, but most spaces offer good community worship and fellowship. The tower-like space over the baptistry and narthex seems a little strange but interesting — maybe a little stilted. The large south windows at the nave will offer problems for the priest without any sun control device. Some of the exterior elevations need reportioning.

A logical disposition of functions compactly grouped around useful open space; simple circulation; sensitive use of the experience of entry; a good worship room adaptable to many ways of worship.

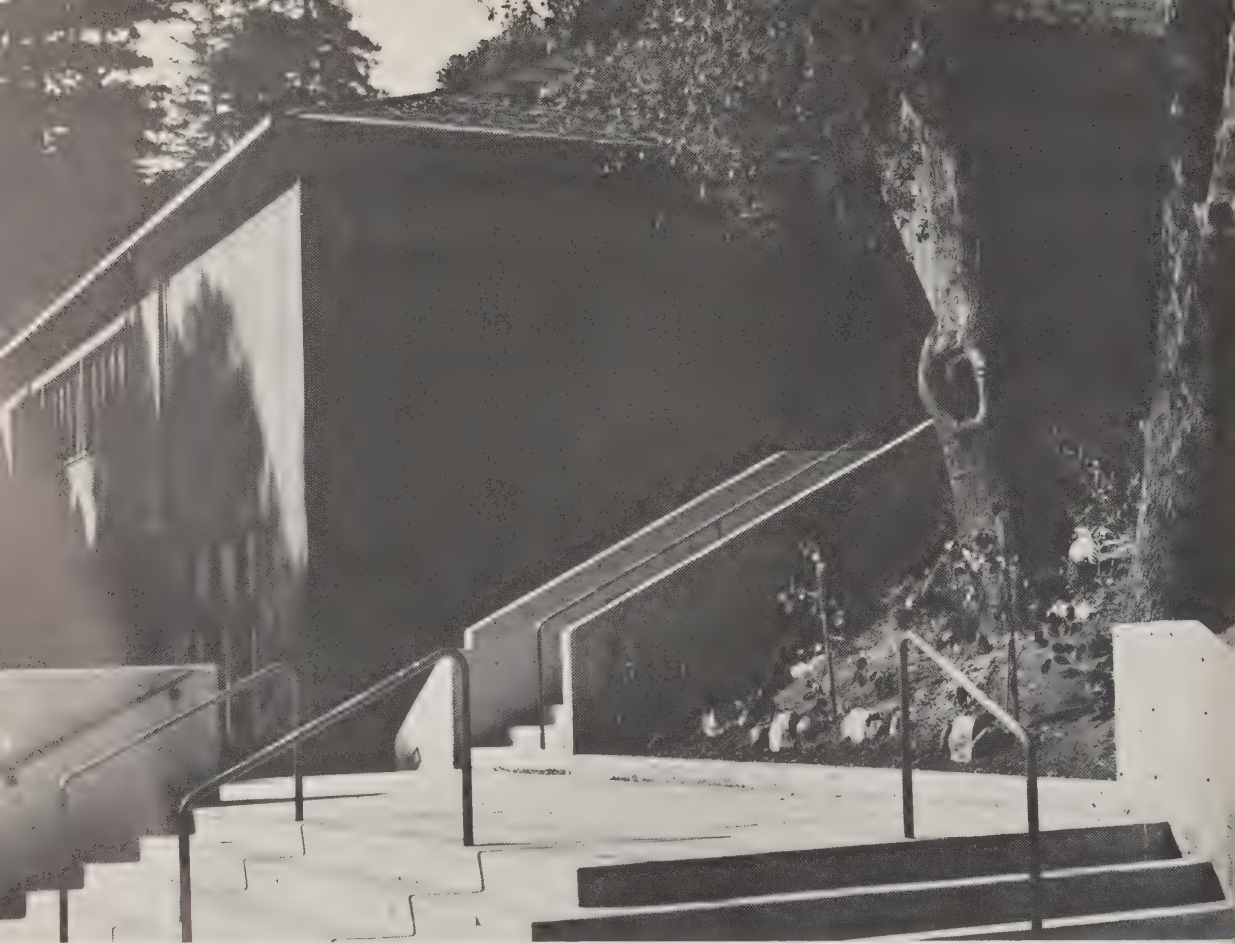
A very good use of space; pews are well placed, do not crowd, allow for flexibility. An atmosphere of hospitality. Sanctuary is well done and slope of roof, placement of windows, etc., enhance notion of warm, hospitable meeting room. Despite good use of nave space it might be desirable to eliminate some of the pews (to be replaced with chairs when necessary) and allow for greater feeling of movability. It is questionable that an organ in a Newman center will have much use.

This part provides a sensitive and functional juxtaposition of spaces, arranged to provide a sequence of experiences. There is a handsome approach from the east, conditioning one to experience the light and space of the unique tower and baptistry. The fenestration is good in chapel, social hall and baptistry. Kitchen needs outside light and vision. Worship area fenestration appears out of scale and sunlight might give problems to the celebrant's eyes.

PRIT AWARD — CATEGORY I:  
Parish and Student Center for  
Southern State College  
Springfield, S.D.

Architect:  
The Spitznagel Partners, Inc.  
Sioux Falls, S.D.





A clear program developed by skillful design. The space for worship is thoughtfully planned for each function. Structure is clearly articulated. Materials are handled with restraint.

This building handsomely silhouettes against the woods with its roof forms, a delightful contrast to the vertical trees. One should commend the photographer. The plan is sympathetic to the new liturgical renewal and brings the community into a worship setting. Unfortunately, the lights and all the furnishings are a poor design and the space would be pure without them. The space cries for simple direct furnishing, perhaps in Shaker-like simplicity.

The attempt to gather people around the altar and lectern is not very successful. The section of seating at right angles to main seating appears to be an after-thought since the basic orientation of the entire sanctuary is toward the main seating. The varying number of the assembly from day to day and season to season perhaps demands greater flexibility of seating and sanctuary arrangement than is allowed for in this plan which is characterized by permanence and immobility. Either the table or the lectern blocks out a clear line of vision to the unelevated celebrant's chair. No facilities for the sacrament of penance outside of the usual box. Placement of stations of the cross makes them a distraction and removes them from easy access by private worshippers. Altar cross and the "harpoon" and wheel lamps are visual horrors.



Beautiful siting on a difficult site. Excellent spatial relations. It is a place for adventure, yet imparts calm and peace. The written program does not quite coincide with the executed building. The execution of structural fastenings is haphazard. The bare bulb lamps are not needed in the space and could glare in both congregants' and celebrant's eyes. Presumably the furnishings are holdovers from the old building, and will be replaced when money is available.

Structural integrity reinforces function of interior space, resulting in a form that seems harmonious with the site. Shows a sensitive handling of materials and details. Imaginative use of spaces, simply articulated. Implicity of statement for functions within the space of the community excellent.

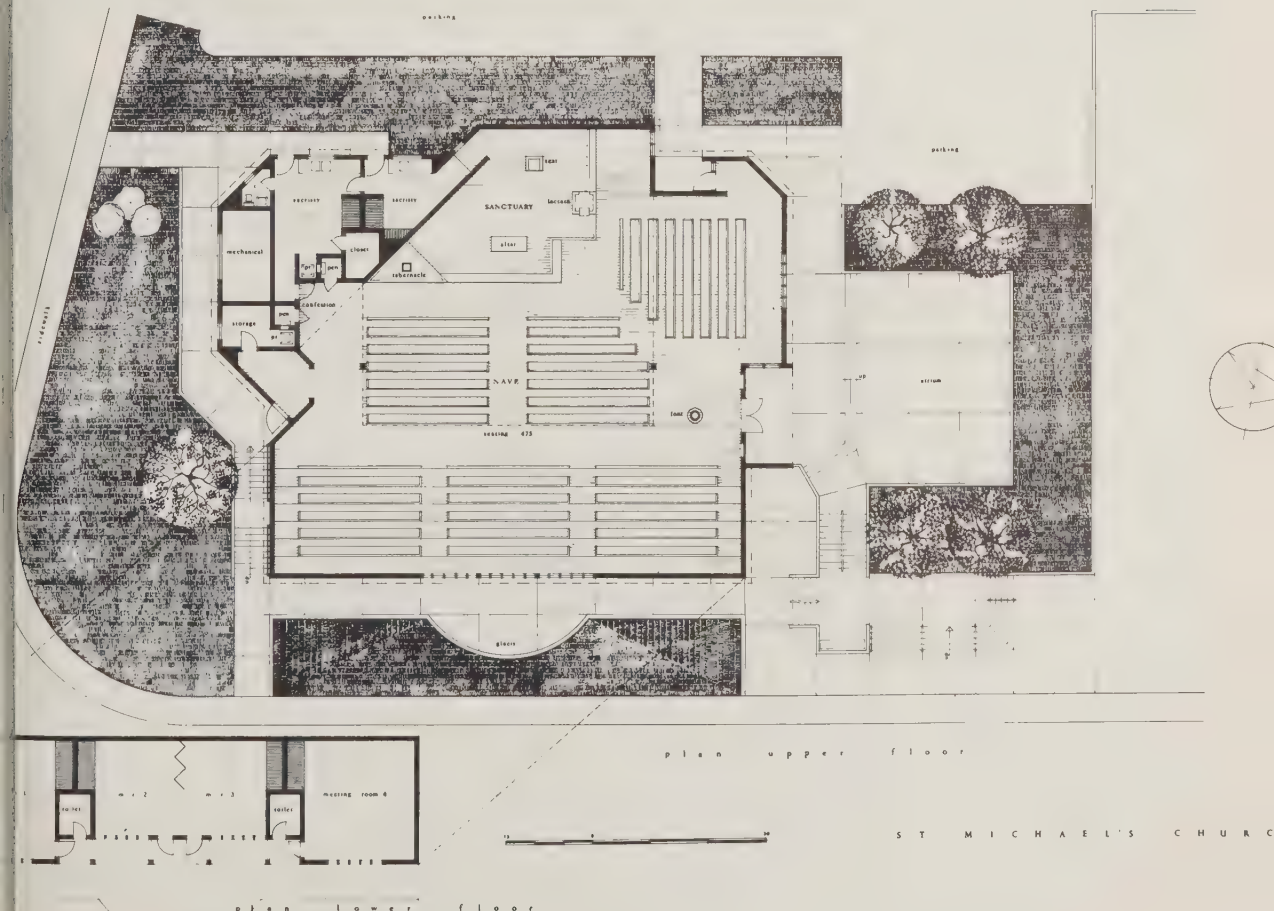
Although placement of pews allows for an intimate congregation and also a larger gathering, it is not clear that the larger congregation is really a part. This possibility of being an adjunct is heightened by somewhat theatrical arrangement of sanctuary and nave so that back pews become bleachers. Celebrant must go from sacristy to behind altar at least in bad weather. Pews are too long and too many. Stations on back wall.

# HONORABLE MENTION – CATEGORY III:

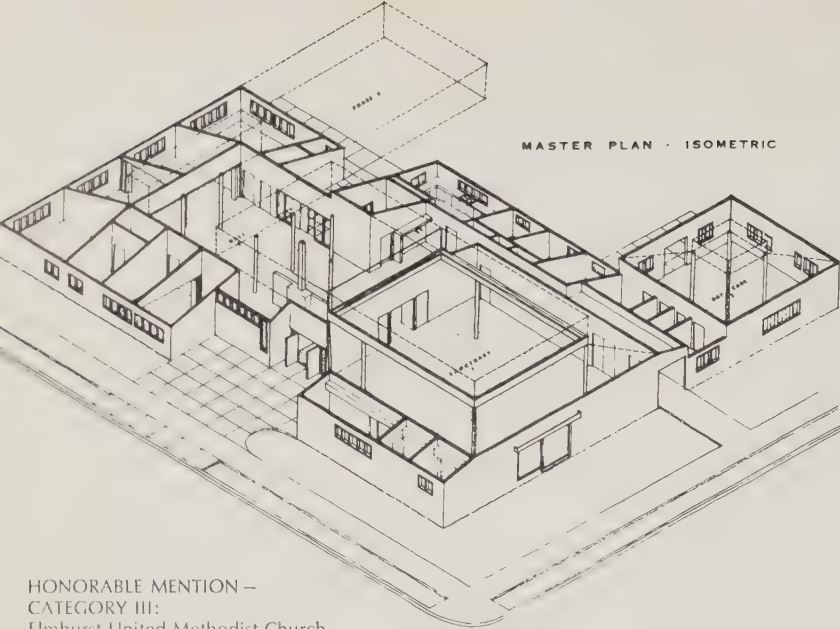
St. Michael's Church  
Boulder Creek, Cal.

Architect:

Denis J. Shanagher A.I.A. and  
Patrick J. Quinn A.I.A.  
Berkeley, Cal.







HONORABLE MENTION –  
CATEGORY III:  
Elmhurst United Methodist Church  
and Community Center  
Oakland, Cal.

Architect:  
Patrick J. Quinn A.I.A. and  
Francis S. Oda A.I.A.  
Berkeley, Cal.

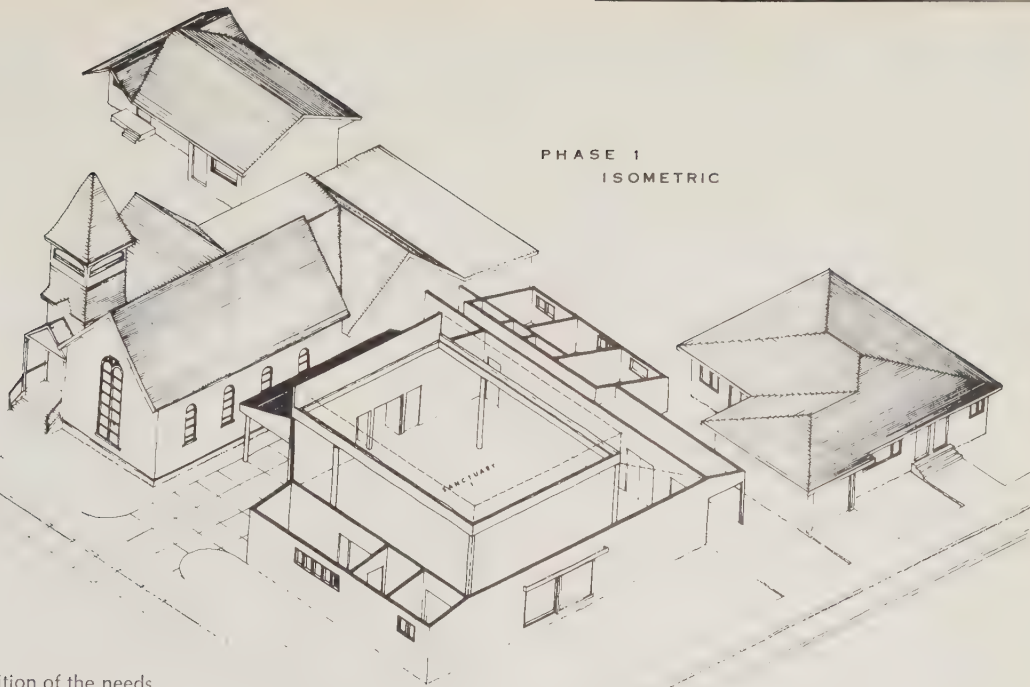
A well-articulated program description. A competent solution to a major basic problem, a ghetto location, very low budget, flexibility and detailed for a semi-skilled workman. A simple, unpretentious building which offers utmost flexibility for the community's real need. This must be the direction which the church should go. A mature architectural solution to the comprehensive program. The materials and details are simple yet the space is delightful. The total result offers the community an over-all program with this facility.

The multi-purpose "sanctuary" constructed as phase one of this plan seems well suited for its present functions and for its future incorporation in the total complex. A simple yet adequate space has been provided for worship and other activities without undue structural emphasis being put on any one activity; thus flexibility is assured. Materials have been used with straightforward honesty demanded by the materials and the budget. The floor area has not been cluttered nor the adaptable use of the space delimited by the installation of permanently fixed furniture or accouterments of worship.



Flexible solution of complicated program. Straightforward honest design resulting in simple forms which seem to reinforce the strong concept. Has a human scale which doesn't appear foreign to residential neighborhood.

PHASE 1  
ISOMETRIC



Sensitive recognition of the needs of the community. Careful, clean detailing for rigorous use. Adaptability to future expansion stage by stage. A true expression of the incarnation of worship in service.

Sanctuary area flexible enough to allow for many uses, including various worship patterns. Has the advantage of converting for other needs while not being a cold hall or gym. Since there is little more to judge on, it could receive honorable mention.

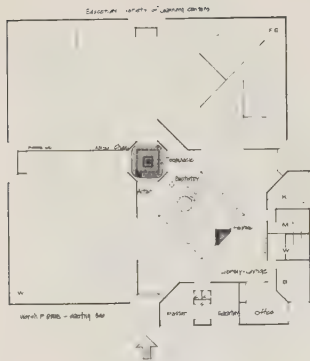


Good phrasing for master plan. Sensitive and functional use of simple, easily maintained materials is commendable. Pierced walls of sanctuary might make various liturgical arrangements difficult. Liturgical furnishings are not evident in photos.

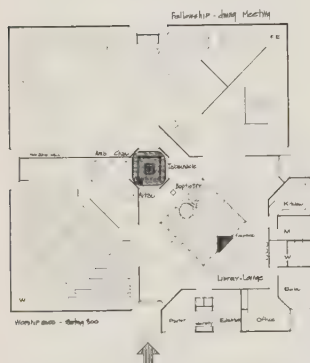


A pleasing form, but an academic and an architectonic solution. Roof forms and clerestory windows do not relate to space below. Pitch roof over office-kitchen-toilet area, which does not require vertical space, somewhat forced. A very weak entrance to sanctuary and baptistry as well. Baptistry is rather remote and is pinched. Square court at 45 degrees presents an awkward relationship to total form. The flexibility of plan is a plus and may offer a good prototype for a seasonal type church problem. With further development this might have been a mature solution.

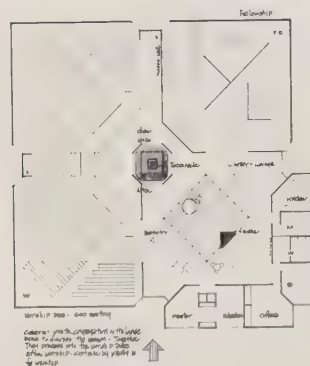
Seating plan far too rigid when movable wall not taken out, and even when it is removed it remains too tight (and other problems are created with sanctuary area). Sanctuary boxed in. Other than possible symbolism of the tabernacle as the "heart of the complex," there seems to be no reason for placing it where it is. Although entire plan is an interesting concept of flexibility, it seems lounge area will not hold enough people for liturgy of the word if worship area (sic) has full occupancy. Baptistry out of context in library-lounge area.



1



2



3



ACCEPTED FOR EXHIBIT –  
CATEGORY I:  
Our Lady of Perpetual Help Parish  
Aurora, O.

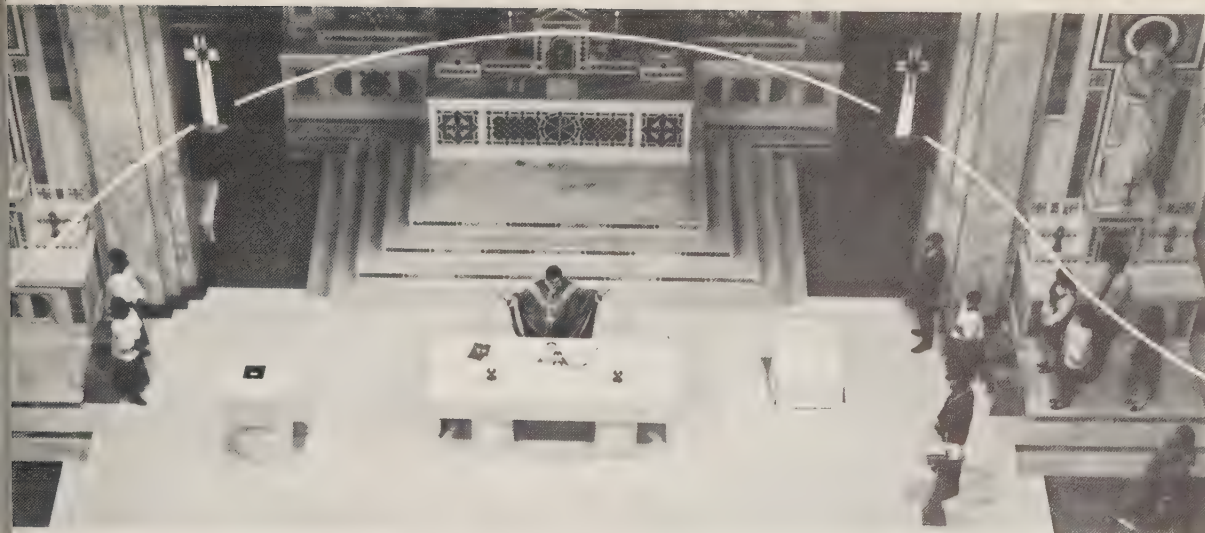
Architect:  
Conrad and Fleischman  
Cleveland Heights, O.

Very flexible space which works for many different functions. Strong concept, executed with strength and clarity. Exciting, innovative forms without becoming overpowering.

At first glance the parti appears to be very adaptable. Closer examination reveals problems in adaptability, circulation and successful liturgical articulation. The unique tabernacle location is not developed in potential, and in fact might detract from rather than enhance the tabernacle because of area relations. The baptistry is seemingly of minor importance.

This plan has the merit of attempting to house a church community and its varying functions with a certain amount of imagination and foresight. For this reason, perhaps, it should be accepted. Fundamentally needed flexibility and adaptability are amply provided for, and additional planning and use of the building, now only in concept stage, could obviate some of the weaknesses of the idea as it is presented here: is the reserved sacrament truly the focal center of the community? Should the baptistry be a "floating unit" within the complex? Could the seating, sanctuary furniture, platforms, etc., of the "worship area" be so designed as to provide for almost unlimited variation of arrangements according to need?

Though spaces can be put to many uses, they are not very well adapted to any. Circulation is not so simple as it may seem at first glance. Should the tabernacle be an imposing showcase for casual regard?



ACCEPTED FOR EXHIBIT –  
CATEGORY IV:  
Francis De Sales Church  
Philadelphia, Pa.

Architects:  
Venturi and Rauch  
Philadelphia, Pa.

It is always difficult to renovate a venerable old building, particularly one with strong design. Liturgical reform was the reason for architectural reform. The architects chose to add to the sanctuary in order to preserve the original sanctuary and furnishings, and show history. A noble philosophy in architecture, yet confusing liturgically. Apparently, the original communion rails was moved forward into the nave area and incorporated into the new sanctuary area. The lightness of the new sanctuary floor forms a new place for the mass, yet is incorporated into the original sanctuary, all commendable. The cathode strip is a further attempt to define a new space. The new furnishings are handsomely propor-

tioned and delicate in design, yet in stark contrast to the solid heavy design of the original. The contrast is such that the new liturgy is expressed as a temporary fad. The introduction of materials commonly associated with crass modern commercialism in such a manner seems to suggest that neither this age nor the age of the original structure is to be taken very seriously. Respect was shown for the original building, but not enough. By the conclusion there remain four altars and three ambos or lecterns.

The abomination of desolation.

Interesting use of contemporary materials as cold and glossy as the marbles they mock. The fluorescent light strip seems a bold and original idea in the service of a good purpose. But photographs are not convincing that the purpose was achieved.

able renovation of a gym into  
hip area with an extremely  
budget. Particularly notable  
anner in which the altar is  
into the nave. The entire  
ry area is a fascinating piece

of sculpture. The sanctuary screen  
is a sculpted tapestry. The liturgy  
is adequately provided for in a  
limited area. It is a delight to the  
eye, perhaps overly so. This delight  
has theological problems, however.

All elements seem to be of equal  
importance. The flowers and lamp  
have as much significance as the  
tabernacle or book. With so much  
care given to visual impact, the  
microphones should have been  
considered in the design. The  
whole room can be easily recon-  
verted into a complete gym when  
a new building can be afforded.

All praise for the courage that  
tackled so large a task with so small  
a budget. Design of the sanctuary  
wall is fresh, inventive, interesting,  
but a failure. To give equal value  
to all the objects on display pro-  
duces distraction from the altar  
the real meaning of the place. The  
confused program is the culprit,  
not the design.

Considering the given limitation  
of space and budget, this renovation  
appears to be modestly successful.  
However, some departures from  
symmetry could have brought the  
lectern forward and eliminated  
most of the sight blockage caused  
by the altar; elimination of the  
small stairs back of the chair would  
have allowed for the redesign of  
that area (the weakest) so that the  
chair would face the people and  
properly prominent. Location of  
the baptismal bowl seems good for  
baptisms-with-assembly. The back  
wall may be niched too much, but  
the sparseness of color and line  
plus tasteful appointments results  
in an over-all design that successfully  
treads the thin line between  
simplicity and fussiness.



ACCEPTED FOR EXHIBIT –  
CATEGORY IV:  
Church of the Nativity  
Fargo, N.D.

Artist:  
Jerome Lamb



# THE SECOND INTERNATIONAL CONGRESS:

## CREATIVE EXPRESSIONS OF A SOCIETY IN CONFLICT

by Abbé François Houtart\*

This is to be an unusual and different kind of Congress: there will be no brilliant introductory speeches, no receptions organized by the authorities, no rooms equipped for simultaneous translation, no name badges, no Palace of Congresses —

Why? We have refused a programmed, structured Congress; we wanted to have a creative Congress. Its success or failure rests entirely and exclusively upon all of us.

Each individual comes to the Congress as he is: musician, sociologist, educator, philosopher, journalist, priest, psychologist, painter, theologian, student, urban planner, architect, poet, secretary . . . but most of all, as men and women, living members of a humanity that is, that fights and hopes.

We will make this Congress together, with a minimum of externally imposed limits and organization. Though this concept offers little comfort, it will, hopefully, help us to face our responsibilities and to be creative.

I have said that there will be no authoritative speeches. Allow me however to draw briefly the general lines of discussion we will follow, in order to answer the question many of you probably want to ask: why do we intend to approach as many topics as the generality of our theme suggests? *Creative Expressions of a Society in Conflict*: this is precisely our aim. We wish to offer an encom-

passing view of today's conflicts and their symbolic expression, and to bring together people of very different backgrounds between whom there is seldom dialogue.

Although no one denies that social conflicts are the expression of the tensions which arise and grow in human relationships, the identification of the mechanisms of power which generally create them does not automatically provide knowledge of their basic sources. These are only revealed by broad study of cultural, social, political aspects and the interaction among them.

We must try to determine the latent causes of the conflicts which develop among nations as well as societies. Our plan here is not to offer a definitive explanation, but rather to stimulate thought and to give rise to the research which, we hope, will take place in the course of this Congress.

In his study, *Sociology and Conflict*, Jean Ziegler sees history as the evolution from societies based on myth to those based on knowledge (the expressions are his).

There was a time (and millions of human beings still live in that time) when the low level of human knowledge forced man to create a universe based on myth in order to survive in a natural and social world the origins and mechanisms of which he did not understand. His explanation was a transcendental one. Obedience to a system of fixed norms enforced by social power was the condition for survival.

Today, scientific progress gives man a new perception of reality and potential control over his natural and social environment. Here is the core of the problem: contemporary history can be described as reflecting the gap between what it is possible to control and what actually is controlled.

In a cognitive society, the scientific understanding of nature rapidly results in technical advance. However, knowledge of the structures of a social system does not automatically lead to their transformation. The vast complexity of the problems involved creates an ever-increasing separation of economic, political and cultural sectors of social life, preventing a broad view of their interaction and of the ways in which they change. This results in a loss of balance which appears to be one of the basic causes of the existing tension.

Furthermore, the majority of contemporary man live in societies where technical advance was introduced under a colonialism which discouraged the dissemination of knowledge to the native populations. We are aware of the tensions this produces in developing countries. In addition we must not overlook the cultural stress to which these populations were subjected as a result of the coexistence of traditional patterns within a highly modern technological scheme. Finally, the international division of labor, the maintenance of neo-colonial structures ensured local minority a monopolistic control over the means of production — thus a basic antagonism developed between

\*Extract from introductory remarks by Abbé François Houtart, University of Louvain, Chairman, European Committee for 2nd International Congress

tween those who ruled and those who were ruled.

All of this leads to a paradoxical situation: on the one hand, man is able to control the means of production, enabling him, theoretically, to create an affluent society. Secondly, he controls communications, through the mass media which generate cultural uniformity and reveal the universal dimension of social and economic problems. Finally, he controls space, which means that he can change his natural environment into urban social space. Lack of control over social structures results in overproduction in some areas of the world with concomitant scarcity in others. In technologically developed societies, the solution to overproduction is seen to be greater consumption, when the real problem is reorganization. This type of approach applies also to the control of the communication media and of space. Too often urban problems are seen in terms of economics.

Education is aimed at increasing productivity rather than at creativity. The problem of scarcity existing within abundance finds spontaneous solution by decreasing the number entering the labor market through prolonging academic preparation; thus the vital problem of reorganization is avoided. In our technological society, the structure of employment and overproductivity makes it impossible to absorb all candidates for jobs.

In developing countries, hampered by the international division of labor,

the low level of technological advance results in the same situation as far as the labor market is concerned. In neither case will the problem be resolved by a reorganization of the university structure.

Workers are therefore deprived of any control over their economic life. In so-called developed countries, the majority of workers are no longer primarily concerned with mere survival. Another class struggle is going on, more subtle and still unnoticed by many, the stake of which is a cultural one. Creativity, the true essence of man, remains the prerogative of a class which, by various mechanisms, survives as a power elite, and maintains the world of labor in dependency.

Political authority often finds itself in a deadlock. Real power rests with those who benefit from the inconsistencies we have described. Very often, the political authority can only confirm this situation. And what is more important, this real power applies not only to the economic sector of society, but also to its aims, its culture and its symbolic expression.

This situation entails consequences which, paradoxical as it may seem, contribute to the survival of the system. In technological societies, the mass of people lacking control over their economic or social lives, show little social or political consciousness. We do not have to dream of a sane and logical society to understand that leisure time is presently becoming another area of alienation because it

remains imprisoned within the circle of productivity. Even some socialist societies are confronted with this problem.

Wars also, by the destruction of surpluses, the production of new weapons and the concomitant economic impulse they provide, serve as another artificial means of perpetuating the system at the enormous expense of the quasi-obliteration of the countries and areas where they take place.

Finally, the maintenance of the means of production in the hands of a minority imposes upon the developing countries colonial or neo-colonial structures which imprison them in an economic yoke they are unable to break. The end result of all this is that overproduction rests indirectly upon a growing scarcity of goods in various parts of the world.

It is up to this Congress to face all these problems. They must be approached from the angle of the interests which brought us together: architecture, creative arts, political science, religion, education. The problem we face is one of the qualitative change of society. Only the discovery of the structural sources and actual mechanisms will help us in our study of a society in conflict. The questions are many: the mechanism involved, the real problems, the consequences of the gap between rapid technological growth and relative inertia of social structures, the ways to a creative culture. The aims are high, but we all believe it is worth the struggle. ■



# THE SECOND INTERNATIONAL CONGRESS:

## THE ARCHITECTURE OF RELIGION\*

by Edward A. Sövik, FAIA, Sövik, Mathre & Madson  
Northfield, Minn.

Twenty years ago I attended a small conference on religion and architecture and sat beside Mies van der Rohe during lunch. He was then an old man (I thought), and I was a young man. I asked him whether he had ever designed a church. "No," he said, "a bishop in Switzerland asked me to design a church once, but I didn't do it." When I asked "why not?", he said, "The bishop said there had to be a *gemeindehaus* (community center) under the church, and one can't build a church on top of a *gemeindehaus*, so I didn't do it."

Mies was a thoughtful and laconic man, and it seemed to him that a room for worship, the most serious of human activities, had to be built on the ground — not over a room for relatively frivolous purposes.

He made a clear distinction between sacred places and secular ones, a distinction shared by almost everyone then, even the most thoughtful of architects as well as those who would have nothing to do with ecclesiastical styles in architecture.

I think that today I would be reflecting the attitude of most thoughtful American architects by saying that

we reject not only the notion of ecclesiastical styles of architecture; we reject also the implications of words like "shrine," "temple," "House of God."

We assert that there is no necessary distinction between a place that is appropriate for worship and one which is appropriate for other things. We assert the propriety of worship in spaces which may be built primarily for other events.

And we assert the propriety of using places primarily built for worship as shelters for a variety of other kinds of activities.

There are a good many reasons for coming to this position, even aside from the recognition that it is well founded in the history of the Christian church, as J. Gordon Davies has competently demonstrated.

One reason is simply the economic one. The pressures which have been urged upon and undertaken by religious people to deal with the human ills in our society, have made it seem wasteful to build worship spaces which are directed toward a single purpose and low occupancy.

Another reason is that theologians have been emphasizing what Bonhoeffer called the non-religious character of Christianity — its secularity,

its concern with earthiness rather than other worldliness. We have seen, or recovered, the awareness of the fact that we do not necessarily manage the encounter with God by establishing a place for it. The initiative is God's in the meeting between God and man, and he does not limit His engagement with us to specific times and places. We recognize that the real encounter cannot regularly be programmed by our institutional schedules and within our institutional walls. We see it occurring at unexpected times and places.

Furthermore we recognize that holy places are established not so much by intention as by experience. Jacob, on his travel through the desert, did not name his sleeping place Beth-el, build a monument, and thereby lure God into his presence. God came to visit him in an undistinguished place. And only after the encounter did Jacob call the place holy! So we are ready to say now, that God can find us in any secular sort of place, but when he does, then that place becomes a holy place. It is not our intention that makes a place holy — it is God's initiative.

And finally, we have the sense that really the whole earth is holy

\*Comments at 2nd International Congress, Brussels, Belgium — September 1970.

since it is God's. And it is our responsibility, not to select certain places and call them holy, but to see the whole world as holy and therefore to manage it, to care for it, and to put it in the kind of order that reflects a conviction that the whole earth is the House of God.

All this has brought us to the place where the establishment of a special religious style of architecture seems no longer to honor God but to deny Him, and to imply that he is not really the God of the whole world, and of all of life. We are not being faithful when we make church building a special sort of architecture, and assume that only when we design houses of worship are we doing something really important.

The first impulse people seem to have, if they adopt the thesis that we can abandon the distinctions between religious and non-religious architecture, is to suppose that all architecture—even the places of worship—may therefore conform to the more or less utilitarian, more or less prosaic, more or less ordinary, more or less casual character of everyday building.

Nothing could be more false. Such places do not in the least represent the religious person's responsibility for human environment. Nothing that Christians build for people should have this trivial character.

The conception of a "secular" religion, which sees the whole world as holy, does not imply a reduction of the care and imagination which ought to be applied to our environment; it is an enlargement of our responsibility. It means that every place which Christians build for people ought to have a real, but not esoteric, sort of beauty and a really religious but not "ecclesiastical" kind of character. The religious builder ought to provide in everything he builds those qualities which recall to people the fact that they live *always* in the presence of God.

The numinous quality, the quality that points to the transcendent, ought to pervade our whole environment. This should be the gift that religious people make to the world. This should be the witness of their faith—not that they put up here and there institutional monuments which are called Houses of God, but that everything they construct should be a testimony of faith that God is in all the world, and all of life is lived in His presence. This is the immensely difficult but absolutely necessary mission for those religious persons who deal with the human environment.

It means that all of our environment should be endowed with the sort of beauty, the sort of integrity, and the sort of order in which people sense their dignity and their nobility, in which that quality of hospitality of which Father Debuyst has written is present, and in which people are invited to an awareness of the magnificent mystery in which we all exist.

I have now said the most important thing I have to say, but I would like to explore for a little while longer what the implications are of a secular architecture for places of worship. I do this partly because it interests me, and probably interests most of you; and partly because there is a real difference which distinguishes the event of worship from other human activities; and there is a just reason for inquiring whether a liturgical event should not have an unique and particular kind of environmental enclosure.

Public worship is a gratuitous thing, like a work of art. Its end is itself; one may see it as a fine art, not as a useful art or craft. Should it not, like a painting, have a frame around it to isolate it from the general currents of life? Do we not compromise it by placing it in too close proximity to other things?

We may grant freely that God can choose any place to confront people, but is not worship simply the event through which we assert and celebrate this very fact? It is not any time or any place or any body; but special people at special times. Should it not also have a special place?

I have been critical of Rudolf Schwartz's approach to church building because he wanted a church not only to be a building, but also to be a sort of literary symbol, a representation of the cosmos, or the passage through the *ordo salutis*, or a coronet of glory, or another figure. I ask myself, Is it not really true that such figures do make appropriate environments for a figurative and symbolic event—the liturgy?

If it is true, if we *should* build liturgical buildings which are themselves consciously symbolic forms, separated in conception from the kinds of buildings we erect for the general purposes of our common life, then they will not be appropriate environments for other activities. We shall again feel the necessity to isolate liturgy away from our general environment, and we shall be back on the track toward an ecclesiastical style, a liturgical architecture, and all the implications that come with it,

a track that will lead us back to the baroque or medieval.

I am not eager to go back to this ecclesiasticism, and I think I have better reasons than simply a reluctance to admit the error of our current direction. These are the reasons:

In the first place, what I have said about worship being simply a symbolic event is not all that needs to be said about it. If it is a good symbol or series of symbols, then it will participate in the reality of which it is the symbol. It will not only be a celebration of the encounter between God and men; it will be a real encounter. And if worship is real encounter, then I am uneasy about placing it in a setting which is any kind of artifice.

Second, I have a view of architecture which asserts that unlike the fine arts, architecture is not, or should not be, an *image* of something. Architecture is something. It is not a picture or a figure; it is a construction. And when one makes a building into a figure or an image of something, one moves in the direction of creating stage scenery, not architecture.

Third, it seems to me that the visual symbols which can, and ought to surround and be a part of worship, should not be architecture, but should be portable, flexible, changeable—even temporary or throw-away art—detached from architecture, or at least detachable. I say this because I don't want a building to be an impediment to change, and symbols change. Symbols change and ought to be allowed to change—not only through a liturgical year but through years of liturgy. There should always be the opportunity for a new song. Furthermore, although buildings can be hospitable to celebrations, they cannot celebrate. *People* celebrate, and they do it characteristically by using a whole series of transient, ephemeral, changeable devices—fire and food, music, banners, paper hats, balloons and inventive actions.

A share—nobody can say how large a share—of the troubles of the church comes from our historical attempts to make our symbols too permanent. And to make them architectural makes them too permanent, and eventually irrelevant.

If what I have said is valid, then we can be free to build secular spaces, good and beautiful spaces to be sure, which can serve people in a variety of ways, fruitfully. And we can worship in them without embarrassment or loss of any sort. ■



# THE SECOND INTERNATIONAL CONGRESS:

## VIEW OF A PARTICIPANT

by A. Anthony Tappé, AIA, GRA, Huygens and Tappé, Inc.,  
Boston, Mass.

Conferences, of course, mean different things to different people. Some view them as an opportunity to meet people, others see them as a chance to experience new trends in their professions. Others look upon them as learning experiences, and some view conferences as simply opportunities to travel. In every successful conference there should be some elements of all of the above. As an architect, and speaking from my own point of view, I look for opportunities to learn of developments in my field, and opportunities to meet other professionals with differing backgrounds and experiences. A conference provides a frame within which I can try my ideas in discussion with my peers, as well as others.

In the United States, the format of conferences has been fairly well standardized. Many who have been on the conference circuit can vouch for this. The list of well-known speakers, papers presented, the general discussion meetings, the information and trade booths, all of these are marks of the American conference system.

The First International Congress devoted to Art, Architecture and Religion held three years ago at the New York Hilton in New York City followed this format. To me, a relative newcomer to the field of church architecture and religious art design, it was a stimulating and broadening experience. Although it followed the traditional approach, the thoughtful

presentations of a variety of speakers from different countries were stimulating and served to widen my horizons. As a neophyte in the field of church architecture, I found the display of representative religious structures from Europe and the United States to be informative, and through it I became acquainted with the work of a number of fine architects. When the Second International Congress was announced for Brussels in 1970, I was enthusiastic and looked forward to the opportunity to see what was being done in Europe, and to meet European architects and artists.

The New York Congress on architecture and religion in September of 1967 had been organized and developed primarily by Americans. Europeans who came to New York were delighted, and reacted positively to the Congress and its content. Their interest stimulated, they expressed a strong desire to organize and conduct the next one. They suggested that the conference be held in Europe, and a committee was formed to undertake the task of organizing it. Working with American representatives, a series of organizational meetings were held and plans were made. A theme was selected: "Society in Conflict." Further to develop that theme, a novel and innovative approach was suggested that would radically depart from the standard conference format. It was to be a congress that would generate its own subject matter, a congress that would be a congress of encounter—if you will, a congress of conflict!

The locale of the congress was finally set in a small area of Brussels—Morales, a working-class district in one of the urban renewal areas. Thus instead of the Hilton Hotel, the congress was to be held in a slum, and involved the people of that district. It seemed that this would be a most

appropriate setting for a congress whose theme was "Society in Conflict."

Thus with high expectation I set out for Brussels in September. Indeed, the initial reception and opening address by Father Houtart seemed to indicate a congress of encounter and promise. However, in the week that ensued, this observer did not have encounters or experiences that justified his presence. In the opening days, attendance was primarily limited to students mostly from Brussels and Holland, with a few from England.

In staging the congress the efforts to contrive excitement and stimulate conflict were the responsibilities of a group of young people called, "The Mass Moving Group." Any reader familiar with the kinds of student protest and demonstration that one may see in Harvard Square or in other urban educational centers today, would find, unfortunately, nothing new in their program. It seemed rather to distract from the purpose of communication and the basic purpose of the encounter. After several days, I was particularly disappointed to note that there were few European architects present. The majority of attendees at the conference were students. As an architect I was disturbed by the absence of European architects, and I was disturbed by the lack of an opportunity to view their work. It is unfortunate to note that any of the Europeans who had attended the New York Congress in 1967 and spoken so brilliantly of their work did not attend this meeting in Brussels.

The format of the congress was interesting. There were no principal speakers, and there were no papers given. Rather, each person could convene a group and lead a discussion on the subject of his choosing. To further this, a large directory was posted in the courtyard of the headquarters building in Morales, and on this any person who felt the desire could write down his topic for discussion. Those interested in speaking on that topic or hearing that person lead a discussion were free to attend. There were some interesting experimental films shown.

All of us attended a number of these discussion sessions and struggled to get our bearings in this unfamiliar environment. As I think back about it, the idea is admirable; however, it would seem to me that an unstructured congress requires twice the planning that a structured one

does. A discussion can be interesting and stimulating to the participants if the discussion groups are guided, if there is stimulating material presented, and if it is adequately translated. In some there were but this was really more of a result of the delegates and accident, than any design on the part of the organizers of the congress. Looking back on a week of rather rambling discussions, one can find several memorable exchanges, but one comes away with an over-all sense of a somewhat irrelevant experience.

I think there is a significant lesson to be drawn from the Brussels conference. The idea of an unstructured meeting, one in which all the people in the conference participate, remains an attractive one. I do not think Brussels was a fair test of this idea. Any assembly that presumes to invite people from foreign countries to travel at their own expense to participate, demands that careful, thorough arrangements be made, and that the structuring of the unstructured congress be given a great deal of attention.

Should there be a future congress on art, architecture and religion, many lessons can be learned from the Second Congress in Brussels. We, who are interested in attending these congresses and contributing and learning from them, hope that they will.





# The architect looks as good as the church when he specifies Sauder Furniture.

He looks good because Sauder never employs a third party to make, deliver or install its furniture. Sauder employs their own thoroughly trained technicians, who follow the job all the way through, from factory assembly to the careful, precise installation of your quality furniture.

This completely eliminates the possibility of a disinterested third party (delivery men and installers) damaging part of what you and your client prize so highly—a beautiful church.

And because Sauder follows your job all the way through, everyone realizes the benefits resulting from the efficiency. Benefits like finished, factory assembled furniture (as only fine, quality furniture can be) which results in better looking furniture and a better looking church.

And the architect, himself, looks good because he specified quality furniture which makes the church look good—Sauder fine church furniture.

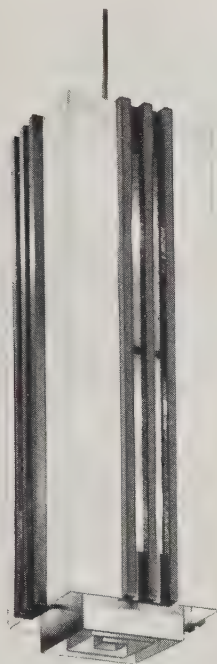
**SAUDER**  
FINE CHURCH FURNITURE

**SAUDER MANUFACTURING COMPANY**

DEPARTMENT 2371, ARCHBOLD, OHIO 43502



Depend upon  
**CHURCH LIGHTING  
 SPECIALISTS**  
*for Maximum Final Results*



- Largest selection of original designs to suit your architectural style.
- Quality materials and finishes.
- Proven lighting efficiency.

Write for our brochure "How to Select Your Eye-easy Church Lighting" to assist in preliminary planning.

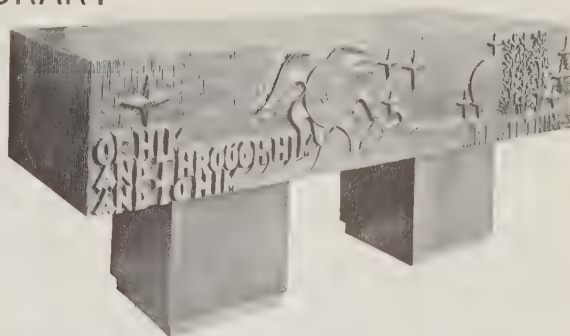
Request free Contemporary, Traditional or Colonial Catalog based upon your needs.

Personal counsel by our qualified lighting specialist in your area available.



**MANNING  
 CHURCH  
 LIGHTING**  
 BOX 643 SHEBOYGAN, WIS. U.S.A.

## CONTEMPORARY



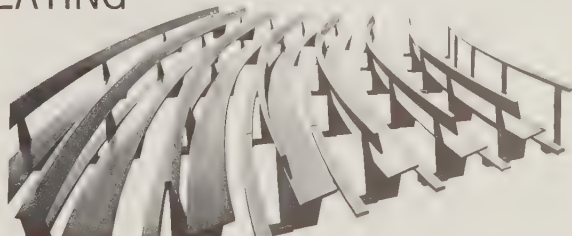
High grade chancel furniture is an important part of the Ossit service to architects. Skilled detailers, help to develop your ideas in the final product. Carvers and cabinet makers of exceptional skill complete authentic results in the actual wood and metal.

## TRADITIONAL



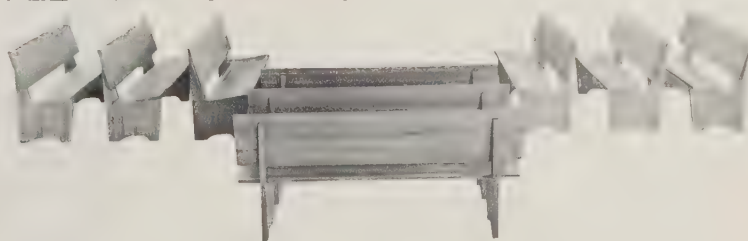
Ossit provides a design and manufacturing service to meet the needs of Memorial programs which may be underway. The exacting requirements of well-authenticated traditional furniture are fairly understood by qualified artisans.

## RADIAL SEATING



Ossit offers a full line of church seating both as pews and chairs. Radial pews are furnished to efficiently provide logical seating around a centroid altar or pulpit.

## FLEXIBLE SEATING



**OSSIT** *incorporated*  
 Janesville, Wisconsin 53545



# After ninety-five years

At the close of our ninety-fifth year we are proud to include the following three and four manual organs among our most recent installations.

San Francisco, Calif.  
Clearwater, Fla.  
Valdosta, Ga.  
Lisle, Ill.  
Rockford, Ill.  
Richmond, Ind.  
Iowa City, Iowa  
Detroit, Mich.  
Jackson, Miss.  
Duluth, Minn.  
St. Paul, Minn.  
Greensboro, N.C.  
Ashland, Ohio  
Tallmadge, Ohio  
Ponca City, Okla.  
Mansfield, Pa.  
Pittsburgh, Pa.  
York, Pa.  
Center, Texas  
Fort Worth, Texas  
Houston, Texas  
Houston, Texas  
Chattanooga, Tenn.  
Richmond, Va.

Episcopal Church of St. Mary the Virgin  
St. Paul's Lutheran  
Valdosta State College  
St. Procopius Abbey  
Court St. United Methodist  
Central United Methodist  
University of Iowa  
Metropolitan United Methodist  
Millsaps College  
Congregational Church  
Gustavus Adolphus Lutheran  
First Presbyterian  
First United Presbyterian  
First United Church of Christ  
First Presbyterian  
Mansfield State College  
Heinz Chapel, Univ. of Pittsburgh  
Christ Lutheran  
First Baptist  
St. Stephen Presbyterian  
Chapelwood United Methodist  
Tallowood Baptist  
First Presbyterian  
The River Road Church (Baptist)

Manuals

3  
3  
3  
3  
4  
4  
3  
5  
3  
3  
4  
4  
3  
3  
3  
3  
3  
3  
4  
3  
4  
3  
4

Established 1875

**M. P. M. Ö L L E R**  
of Hagerstown, Maryland

## STAINED GLASS: LEADED/FACETED



### T. C. ESSER COMPANY

is pleased to announce  
the acquisition of the  
**JACOBY STUDIOS,**

The combined talents of both  
studios

under the management of  
**WILLIAM H. OPPLIGER**  
are available to serve you  
in leaded or faceted glass.

### T. C. ESSER COMPANY

3107 West Galena St. Milwaukee, Wisc. 53208

### JACOBY STUDIOS

822 Wilmington Ave. St. Louis, Mo. 63111

SEND FOR OUR COLOR BROCHURE

**FULL SERVICE PRINTING\***  
**DESIGNED GRAPHICS**  
**OFFICE INTERIORS**



**HAGERSTOWN, MARYLAND 21740**

**(301) 733-2000**

**In Washington, D.C. call 638-1573**

**\*Production and Printing/FAITH & FORM**

561 Lake Ave., Greenwich, Conn.

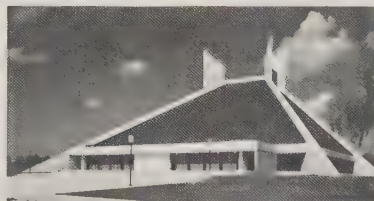
Three-Dimensional Glass

FREDRICA H. FIELDS

NOTES & COMMENTS continued from page 5

## Honor Award to Florida Firm

Among the winners in the 2nd Biennial Awards Program for Distinguished Architectural Achievement sponsored by the Naval Facilities Engineering Command of the Department of the Navy, in cooperation with the AIA, was the chapel and religious education building of the U.S. Naval Training Center at Orlando, Fla. James A. McDonald and Russell L. Gustafson, Associated Architects, Jacksonville, Fla. received one of the three Honor Awards given. (See photo below)



G. Wade Swicord

## "Revolution, Place & Symbol"

While supplies last, the journal of the 1st International Congress on Religion, Architecture and the Visual Arts (New York City, August 1967) is available at \$2.95 each. The 1st International Congress represented an attempt to:

- Examine the forces changing contemporary life and religious institutions;
- Describe the relationships among religion, architecture and the visual arts;
- Assess the role of architecture and art in expressing the religious needs of contemporary man.

Speakers at the 1st International Congress included R. Buckminster Fuller, Harvey Cox, Abbé François Houtart, Patwant Singh, Dom Frederick Debuyst, Senator Abraham Ribicoff, among many others. Texts of their addresses, critical comment, press coverage, etc. are also included. Remaining copies are available at \$2.95 each. Send orders with check enclosed to John R. Potts, United Church Board for Homeland Ministries, 287 Park Ave. So., New York, N.Y. 10010.

## Correction

The Fall 1970 issue of FAITH & FORM featured the award-winning architectural designs chosen at the 1970 Washington Conference on Religious Architecture, Washington, D.C. Pictured among the Honor Award winners was the Washington Plaza Baptist Church, Reston, Va. The architects credited were Ward and Hall, Springfield, Va. Omitted from the credits were Conklin and Rossant, New York, N.Y., Consultant Architects. FAITH & FORM extends its apologies to Conklin and Rossant for the inadvertent omission of their name. The Honor Award is a certificate sent to the architect and to the church or synagogue named by the architectural jury at the National Conference on Religious Architecture.

Washington Cathedral  
Washington D.C.  
Philip H. Frohman, Arch.

# DESIGN PROJECTED THROUGH SOUND



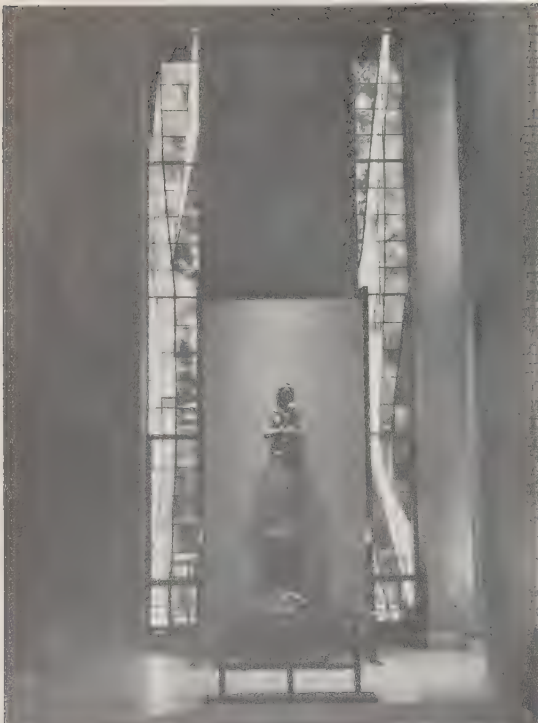
Bells are vital to religious design because beautiful churches deserve to be heard as well as seen. Your church or institution can speak for itself with the "voice" of bells.

Schulmerich® has ideas, photographs and specifications on campaniles, and all types of church bells — with or without spires. Schulmerich can serve you with District Managers and trained District Engineers. Write for assistance:

**Schulmerich Carillons, Inc.**  
2131 Carillon Hill, Sellersville, Pa. 18960

®Trademark of Schulmerich Carillons, Inc.  
World's Most Honored Name  
in Carillons, Bells and Chimes





**DURHAN STUDIOS, INC.**

*Stained, Leaded & Faceted Glass*

115 E. 18th St., New York, N. Y. 10003 212 • GR 3 • 3500

# WILLET STUDIOS

## ART FORMS IN GLASS



Detail Farbigem/faceted glass combination  
Menorah Park Jewish Home for Aged

10 EAST MORELAND AVENUE  
PHILADELPHIA, PA. 19118  
215-247-5721



### EMIL FREI ASSOCIATES

Designers • Craftsmen  
3934 So. Grand, St. Louis, Mo.



BLOWN GLASS — IRON OXIDE AND LEAD  
CHANCEL WALL FOR FIRST CHRISTIAN  
CHURCH

ST. JOSEPH, MISSOURI  
ARCHITECT — BOYLE & WILSON  
DESIGNER — ROBERT FREI

# Lamb Studios

ESTABLISHED 1857

151 Walnut Street  
Northvale, N. J. 07647  
201-767-3333

CUSTOM FURNISHINGS  
STAINED GLASS • WOODWORK  
METALWORK • MOSAIC • MARBLE

## BOOK REVIEWS

### THE STRUCTURE OF PRAISE:

*A Design Study/Architecture for Religion in New England from the 17th Century to the Present*

by Arthur B. Mazmanian,  
Beacon Press,  
Boston, Mass., 1970  
Price: \$19.95

### REVIEWED BY:

A. Anthony Tappe', AIA, GRA  
Huygens and Tappe'  
Boston, Mass.

White New England churches facing their town commons are tangible symbols of the past. It is a past that appears to have been more unified artistically and culturally than our own. Their 18th century grace and simplicity evoke nostalgia and admiration. In the minds of many their easy symbolism stands for the image of New England.

As architectural symbols, these churches make admirable subjects for a photographic essay on New England church architecture. Viewing these pictures with our understanding of New England's cultural past, it is not a difficult task to enjoy the excellent photographs that Mr. Mazmanian has provided.

In striking contrast to the unity of architecture, presented by the 17th and 18th century architects, contemporary church architecture in New England is

representative of the current cultural diversity to be found here. Stimulating new buildings for all faiths are to be found on the New England scene. The photographic presentation of the best of these buildings indicates that there are indeed skillful architects at work today. Beyond these facts, is there a relationship between church buildings of yesterday and today? A design study of three centuries of New England church architecture is a challenging topic for study.

Unfortunately, Mr. Mazmanian's book does not move beyond its pictorial presentation to address itself seriously to its stated object: *A Design Study/Architecture for Religion in New England from the 17th Century to the Present*.

Such a design study might well explain the original cultural and material background within which the architects worked. It could illustrate the growth and development of the New England church through all major periods of time to the present. Unfortunately, the book fails to mention most of the religious architecture of the 19th century in New England. Richardson's Trinity Church in Boston is a notable exception. Buildings are three dimensional and not two, and floor plans are necessary for an understanding of their space and use. A lack of floor plans for the churches illustrated is a serious hindrance to visual comprehension of the buildings.

Rather than list apparent shortcomings, it is more pertinent to comment on what

there appears to be to this reviewer—an excellent photographic essay on certain church buildings, old and new, selected by the author as being representative of the best of New England church architecture.

Mr. Mazmanian is a skillful photographer, and his camera has captured, in memorable pictures, some of the finer examples of New England church architecture. As a photographic essay, it is easy to applaud the work. The book is handsomely designed, carefully printed, and is an attractive record of certain historic and contemporary churches. To summarize, Mr. Mazmanian has given us a fine pictorial record of a selected group of churches in New England, rather than a study of their historic design evolution.

### MAN THE BUILDER

by Gösta E. Sandström,  
McGraw-Hill, 1970,  
Price: \$16.00.

Produced by  
International Book Production,  
Stockholm; printed in Sweden.

### REVIEWED BY:

Benjamin P. Elliott, AIA, GRA  
Silver Spring, Md.

This carefully researched and documented volume traces nearly ten thousand years of man's construction. Every major engineering achievement from the Neolithic Revolution to the present day is

(Continued on page 31)

## MODERN DESIGN WITH TRADITIONAL CRAFTSMANSHIP . . . FLEXIBLE SEATING OF THE HIGHEST QUALITY



### DESIGN FURNISHINGS COMPANY

P. O. BOX 18075

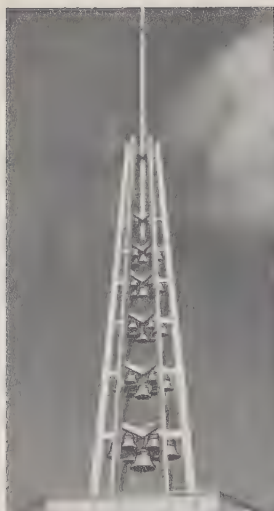
• CLEVELAND, OHIO 44118

PHONE: (216) 462-1970

**Interlocking/  
Stacking chair**

DETAILED BROCHURE SENT  
UPON REQUEST





# ST. JOHN'S UNITED CHURCH OF CHRIST

CINCINNATI, OHIO

35-Bell Verdin Carillon.  
Rings automatically.

ARCHITECT:  
Mr. David B. Maxfield  
OXFORD, OHIO

Bells • Peals • Chimes • Carillons • Automatic  
Bell Ringers • Tower Clocks • Spires & Steeples

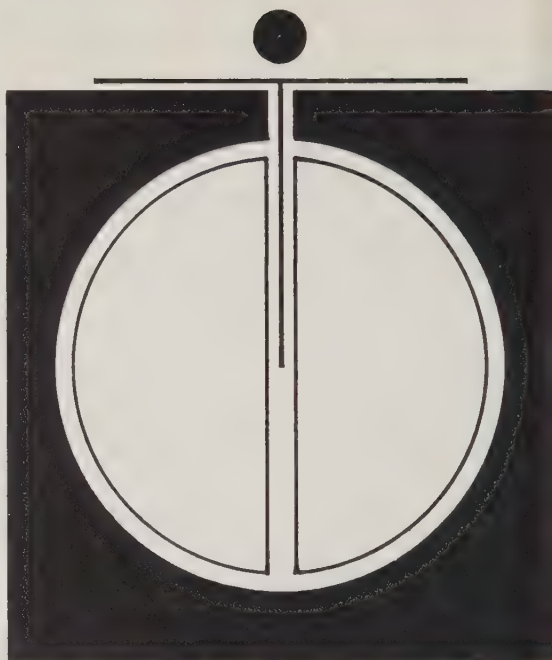
IN OVER 7,000 CHURCHES

# Verdin Bells

*and Bell Ringers*

THE F. T. VERDIN COMPANY • 2821 Eastern Ave. • Dept. 9 • Cincinnati, Ohio 45202  
Phone: 221-8400 (Area Code 513)

S T A I N E D   G L A S S



R O B E R T   H A R M O N  
DESIGNER AND CRAFTSMAN  
BOX 75                      ARCADIA, MO.                      6362



JEAN JACQUES DUVAL

58 West 15th St., New York, N.Y. 10011

Tel. 212 - YU. 9-1247

## OUR NEW **GALLERY & SHOWROOM**

FEATURING METAL-CRAFTED CHURCH AND  
DECORATIVE ART BY CONTEMPORARY ARTISTS



# GUILD HALL

141 BRIDLE WAY • BOX 174 • PARAMUS, N.J. 07652

DESIGNERS

ARTISTS

CRAFTSMEN



examined. The book reveals the technological advances made from one era to the next. Mr. Sandström has chosen not to deal unnecessarily with politics and wars, which he describes as the "surface phenomena." Rather, he underscores man's concern for survival, his environmental conditioning and his inherent religious instincts.

Unlike most factual publications, *Man the Builder* is a fascinating account of the development of western civilization and culture. Written with technical expertise, it can easily be understood and appreciated by the educated reader.

The book expands our knowledge of early efforts to harness and control natural forces. Flooding in the Tigris and Euphrates Valley was controlled by a series of dikes, making the delta inhabitable, and through irrigation, transformed the fertile land to rich farmland. Each era is marked by conquering the water forces, controlling, irrigating and the production of power.

High-density dwellings are traced to their earliest beginnings in the city of Ur in Akkad in 2000 B.C., where density reached 44 persons per acre with a population of 360,000.

Tunnels and aqueducts, roads, bridges and harbors are given equal attention from the earliest evidence to current technology.

The entire volume is beautifully illustrated with detail drawings, old prints, and color photography. The illustrations clearly depict and complement the written content. The bibliography fills an entire page, good reason why the author chose to dedicate this work "To a Patient Wife."

... Your magazine is beautifully produced, extremely interesting, and I hope it will continue to be printed through these hard times. It sets an example!

Sincerely,  
Fredrica H. Fields

## LETTERS

Speaking for the members of our firm, we tremendously much enjoyed Volume III, Fall 1970, FAITH & FORM issue. Splendid photographs throughout and meaningful articles.

However, we all have to fail sometime. We must call your attention to the photograph of the Washington Plaza Baptist Church in Reston in the center of page 11. Having enjoyed a splendid luncheon on the Plaza last year, I cannot help but note that your photograph is reversed. I am sure this is not the first time that this has ever happened.

Best regards.  
John Stuart Mill, AIA  
Harrison, Beckhart & Mill  
Los Angeles, Cal.

(Editor's Note: To err is human . . .)

As President of the Stained Glass Association, I want to thank you for the insertion of the brochure and the note on page 3. This certainly should be a tremendous boost to our members. I know we all will benefit from your comments.

Keep up your good work on FAITH & FORM. We all appreciate your magazine.

Sincerely,  
Harold F. Hollman, President  
Stained Glass Association

FAITH & FORM made it possible for the Stained Glass Association's brochure to reach a large and interested audience. All concerned are grateful, and I hope that the effort will be to our mutual benefit.

With best wishes for the continuing well-being of FAITH & FORM, I am

Sincerely yours,  
Stephen Bridges  
Stained Glass Association



Immanuel Lutheran Church, Altamont, Illinois

CUSTOM BUILT PIPE ORGANS  
by  
WICKS ORGAN COMPANY  
Highland, Illinois 62249  
Pipe Organ Craftsmen Since 1906

## AWARD WINNING STAINED GLASS

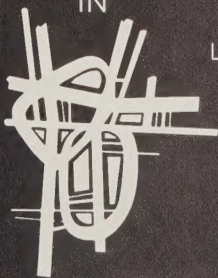
CONTEMPORARY AND  
STYLIZED DESIGNS  
IN

FACETED  
GLASS

LEADED  
STAINED  
GLASS

LAMINATED  
GLASS\*

MOSAICS  
MURALS  
INTERIORS



\*Patent Pending — 4 Layers Thick — Samples Available

CORRESPONDENCE INVITED  
DESIGNS CREATED  
NATIONWIDE SERVICE

**PAYNE**

STAINED GLASS ASSOCIATES  
758-60 MARKET STREET  
PATERSON, NEW JERSEY 07509



# stained glass association of america

## Craftsmen of Merit

The SGAA is a non-profit organization established to encourage the finest development of the ancient craft of Stained Glass in contemporary America. Anyone of our members will gladly consult with you on design problems and budget considerations.

Architectural Research Corp., *Detroit, Mich.*  
Bullas Glass, *Kitchener, Ont.*  
Wilbur H. Burnham Studios, *Wakefield, Mass.*  
Cardera Art Studio, *Calgary, Canada*  
Century Studios, *San Francisco, Calif.*  
Church Art Glass, *San Francisco, Calif.*  
City Glass Specialty, *Fort Wayne, Ind.*  
C. J. Connick Associates, *Boston, Mass.*  
Cummings Studios, *Pinedale, Calif.*  
Durhan Studios, *New York, N.Y.*  
Duval Studios, *New York, N.Y.*  
Fadel's Studios, *Kansas City, Mo.*  
Fenêtres & Vitraux, *St. Laurent, Que.*  
Fredrica Fields Studio, *Greenwich, Conn.*  
Franklin Art Glass, *Columbus, Ohio*  
Emil Frei, Inc., *St. Louis, Mo.*  
Glassart Studio, *Scottsdale, Ariz.*  
Edw. W. Hiemer & Co., *Clifton, N.J.*  
High Point Glass & Dec. Co., *High Point, N.C.*  
Hogan Stained Glass, *Los Gatos, Calif.*  
Hunt Stained Glass, *Pittsburgh, Pa.*  
Kebble Stained Glass, *Dallas, Texas*  
Henry Keck, Inc., *Syracuse, N.Y.*  
J. & R. Lamb Studios, *Northvale, N.J.*  
Laws Stained Glass, *Statesville, N.C.*  
O'Duggan Studio, *Boston, Mass.*  
Old Dominion Stained Glass, *Richmond, Va.*  
Orco, *San Antonio, Texas*  
Phillips Stained Glass, *Cleveland, O.*  
Pittsburgh Stained Glass, *Pittsburgh, Pa.*  
Louise Pullen, *Monterey, Calif.*  
Rambusch Dec. Co., *New York, N.Y.*  
Riordan Stained Glass, *Covington, Ky.*  
Conrad Schmitt Studios, *Milwaukee, Wis.*  
Kenneth Urschel, *Valparaiso, Ind.*  
Vitrales & Mosaicos, *Mexico City, Mex.*  
Watkins Studio, *Englewood, Colo.*  
White Associates, *Canton, Ohio*  
Willet Studios, *Philadelphia, Pa.*  
Winterich Studios, *Bedford, O.*

Stained Glass Association of America  
3600 University Drive  
Fairfax, Virginia 22030

# INDEX OF EXHIBITORS 1971 Los Angeles Conference

(as of February 16, 1971)

BOOTH NO

Bon Durant Products Co. ....	16
Design Furnishings Co. ....	17
ERA Industries/Forms & Surfaces ....	6
Glassart Studio ....	32
Lincoln J. Gruhn Distributors ....	4
Hamlin Manufacturing Co. ....	28
Ireland Needlecraft, Inc. ....	28
Walter Jacobi & Sons, Inc. ....	13
The Judson Studios ....	1
Justin Kramer, Inc. ....	24
Maas-Rowe Carillons ....	8
Jos Maes Stained Glass ....	10
The Marshall Co. ....	27
Masonry Industry ....	30
Norren Mfg. Co., Inc. ....	11
Overholtzer Church Furniture, Inc. ....	2
Pacific Clay Products ....	3
Razook Bros. ....	7
Douglas Roesch Communications, Inc. ....	20
Alexander Schaffner, Basel, Switzerland ....	23
SHER-WALLS, INC. ....	35 & 36
Stained Glass Association of America ....	35 & 36
The I. T. Verdin Co. ....	2
Western Stained Glass ....	2
Wicks Organ Company ....	2

## INDEX OF ADVERTISERS

PAC

Buckingham-Virginia Slate Corp. ....	Cover
Design Furnishings Co. ....	2
Durhan Studios, Inc. ....	2
Duval Studios ....	3
T. C. Esser Co./Jacoby Studios ....	2
Fredrica H. Fields Studio ....	2
Emil Frei Associates ....	2
Guild Hall Studios, Inc. ....	3
Hagerstown Bookbinding & Printing Co. ....	2
Robert Harmon Associates ....	3
J & R Lamb Studios ....	2
R. A. Manning Co., Inc. ....	2
Modernfold ....	Cover
M. P. Möller, Inc. ....	2
National Conference on Religious Architecture ....	2
Ossit, Inc. ....	2
Payne Stained Glass Associates ....	2
Rambusch Decorating Co. ....	2
Sauder Manufacturing Co. ....	2
Schulmerich Carillons, Inc. ....	2
Stained Glass Association of America ....	2
The I. T. Verdin Company ....	2
Wicks Organ Company ....	2
Willet Stained Glass Studios ....	2
Winterich's ....	Cover





